

# SPONSOR

THE MAGAZINE RADIO / TV ADVERTISERS USE



FRANCISCO'S AMAZING GOOD MUSIC STATION

first in Hooper...

Now FIRST IN PULSE TOO!

A good-music station in the history of radio  
in first place in a metropolitan market.

# KABL

THE McLENDON STATION REPRESENTED  
NATIONALLY BY DAREN McGAVREN

New York • Chicago • Los Angeles  
San Francisco • Detroit • St. Louis • Seattle

SPOT RADIO:  
REAL SOLID  
IN '60

Heavier buying in radio  
by top agencies points  
to good season ahead.  
SPONSOR seeks reasons

Page 31

How to sell  
hard facts with  
a spoofe pitch

Page 34

What you should  
know if you're  
buying a jingle

Page 36

Radio turns  
tables, reviews  
the newspapers

Page 40



THE  
QUALITY  
TOUCH

The quality touch plays a vital role here in the nerve center of a modern telephone exchange as signal-seeking impulses scan open circuits to provide automatic dialing. In today's better television and radio stations there is also a quality touch...a prime ingredient in so many facets of their operation.



Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

represented by

Edward Petty & Co., Inc.

The Original Reliable Name

# *buy St. Louis 'a la card'*\*

\***KTVI** rate card  
your lowest  
cost per thousand  
TV buy  
in St. Louis

MARK C. STEINBERG MEMORIAL  
in Forest Park — largest outdoor  
skating rink in the world.

**KTVI** **2**  
CHANNEL  
ST. LOUIS



Represented  
nationally by

**BLAIR-TV**



# WSIX-TV

Tops Them All In  
The Nashville Area  
LEADING IN . . .

**7 out of TOP 10**  
**3 out of TOP 5**  
SHOWS\*

\*Source—Nielsen Station Index

★ WSIX SELLS  
WITH TOWER HEIGHT

2049 ft. above sea level  
... None taller permitted  
in this area by CAA.

★ WSIX SELLS WITH POWER

316,000 powerful watts...  
maximum—permitted by FCC.

★ WSIX SELLS WITH EFFICIENCY

Maximum coverage and low  
cost per thousand make WSIX-TV  
your most efficient buy in the  
rich Tennessee, Kentucky,  
Alabama TVA area.

## (X) CHECK THESE FACTS:

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—  
\$2,155,868,000
- (X) Retail Sales—  
\$1,585,308,000

\*Source Television Magazine

TV 8 LAND  
OF THE  
CENTRAL SOUTH

Reprinted by Petes, Giffen, Woodward Inc.

© Vol. 14, No. 9 • 27 FEBRUARY 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SPONSOR • 27 FEBRUARY 1960

# Tops in sports add to the big new picture in **CHARLOTTE**

PRO BASKETBALL  
FIRST IN SPORTS  
(local)  
WORLD SERIES  
NCAA FOOTBALL  
ROSE BOWL  
EAST-WEST BOWL  
SUGAR BOWL  
BLUE-GREY BOWL  
SENIOR BOWL  
PRO ALL STAR  
FOOTBALL  
PRO FOOTBALL  
CHAMPIONSHIP  
BILL SNYDER SPORTS  
(local)  
CHAMPIONSHIP  
BOWLING  
RACING AT HIALEAH  
ALL STAR BASEBALL  
WORLD  
CHAMPIONSHIP GOLF

Take the strongest local sports programming in the Carolinas; team it up with the stand-outs of both NBC and ABC. It figures—another winner in the format that's changing things in Charlotte television. Here in America's 25th largest television homes market you can get more for your advertising dollar on WSOC-TV.... One of the great area stations of the nation.

# WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

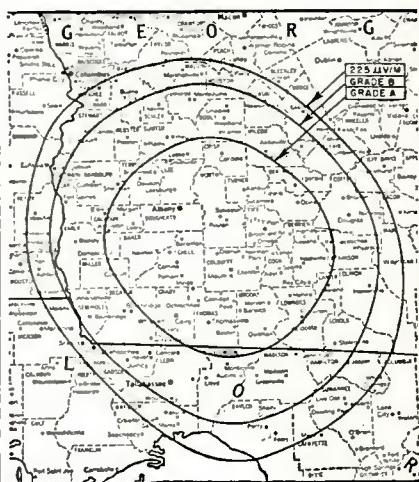
*Between Atlanta  
and the Gulf . . .  
the only primary*

**NBC**

*outlet is . . .*

**WALB-TV**

CH. 10—ALBANY, GA.



- New 1,000 foot tower, 316,000 watts power . . . with Grade "B" coverage including Albany, Thomasville, Valdosta, Moultrie, Ga., and Tallahassee, Fla.
- Serving over 750,000 people . . . in an area with over \$739,000,000 spendable income.

**WALB-TV**

ALBANY, GA.  
CHANNEL 10



Raymond E. Carow, General Manager

Represented nationally by  
Venard, Rintoul & McConnell, Inc.

In the South by Jables S. Ayers Co.

One Rate Card

# NEWSMAKER of the week

*Television's critics have buffeted the medium with impassioned pleadings, saucy monologues and more direct below-the-belt blows in their microscopic inspection of tv's morality. Too frequently these critics have been answered ineffectually in kind. But last week, CBS President Frank Stanton took a tv stance—not a defense—reflective of his personal reputation: thoughtful, direct, humble and calm.*

**The newsmaker:** Frank Stanton maintains a continuity of impression in the public image of himself as well as of his network in almost everything he says or does. Last week, speaking to a distinguished advertising group in New York, he called the turn on television's many disgruntled critics in a compelling manner.

His thesis: "Television will begin to reach toward its Utopia only when it has full confidence that it is realizing in one way or another the values and objectives of all the people . . . not just always 'catering' to the majority but also taking into account and respecting intellectual and esthetic minorities."

How to do this? Not by government regulation or guidance, nor by a citizens' review committee. Only self-regulation, conducted with sensitivity, responsibility and imagination will mature tv. Why?

Here are some of his assertions:

"The road to Utopia by government regulation looks and is invitingly easy," leading to a "sidetracking of competition altogether so that every network does exactly what the government prescribes and not one risky whit more." But government "prescription leads to weakness, timidity, uniformity and stagnation." And the "guidelines" concept of government direction is misleading and repelling. "If guidance has no element of force, it has no significance."

As for the oft-proposed "responsible commission of eminent altruistic citizens to review and report on tv," Dr. Stanton charged the press has long since exposed and discussed every aspect of tv. "There is nothing left for a commission to review."

He calls "this whole theory of benevolent censorship a mischievous doctrine," with regulation "the wrong, the precipitous, the penny-wise, pound-foolish way of seeking improvement."

The broadcaster, he says, must assume the major part of the burden in solving television's problems. Its most challenging one: "The achievement of that elusive, arduous, perplexing objective of a democracy—meeting the will of the majority and at the same time accommodating the rights and interests of minorities."



Dr. Frank Stanton

# NEWSMAKER STATION of the WEEK

# KLEO

WICHITA, KANSAS

## Means GROWTH

### SALES RESULTS-

#### Quality Chevrolet:

"KLEO brings in the traffic"

#### Goodyear Service Stores:

"Our gross sales have been the highest in our store's history"

#### Stockyards National Bank:

"As a result of our advertising with KLEO we have accomplished our objective in attracting new customers to our bank"

### PULSE-

MORE THAN 100% INCREASE  
IN 18 MONTHS!

KLEO, a Dandy Station  
affiliated with KDEO, San Diego  
and KQEO, Albuquerque.



**robert e. eastman & co., inc.**  
representing major radio stations

NEW YORK:  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

CHICAGO:  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

SAN FRANCISCO:  
Russ Bldg.  
San Francisco, Cal.  
YUKon 2-9760

DALLAS:  
211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

ST. LOUIS:  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

LOS ANGELES: DETROIT:  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
HOLlywood 4-7276

Book Building  
Detroit, Mich.

WOodward 5-5457

**IN 1960, NATIONAL SPOT  
(both tv and radio)  
WILL ENJOY ITS BIGGEST YEAR**

**HOW MUCH  
WILL YOU GET?**

SPONSOR, tailor-made to reach and influence spot decision-makers at top ad agencies, will help you get your share—and more—of this business.

**Only a few weeks are left for you to save hundreds of dollars by signing up before 1 April—the date SPONSOR's new rates go into effect. You can still earn old (1957) rates throughout 1960 by entering your advertising contract now!**

Call ART BREIDER, Sales Manager, in New York, MURRAY HILL 8-2772.

During a year of rising advertising costs...  
**YOU DON'T PAY ONE PENNY MORE  
FOR SPONSOR SPACE IN 1960!**

SPONSOR OFFERS

# GUARANTEED RATE PROTECTION

FOR ALL OF 1960!

*Guarantee*

**OLD RATES IN 1960 FOR OLD ADVERTISERS!**

1960 brings a SPONSOR advertising rate increase—the first since 1957. But it's SPONSOR's wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed

*Norman Glenn*  
Editor and Publisher

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE  
40 E. 49th Street, New York 17 \* MU 8-2772

**\$100  
WEEKLY  
BUDGET?**

On WJAR, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of adult buyers, and the lowest cost per thousand impressions on any Providence station.\*

**\$200  
WEEKLY  
BUDGET?**

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT RESULTS? BUY ADULTS at the lowest cost per thousand in the market.\*

**"QUALITY IS  
WELCOME EVERYWHERE"**

\*Pulse Oct. '59

and NCS



Sister station of WJAR-TV

Represented by



The Original Station Representative

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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### Secretary-Treasurer

Elaine Couper Glenn

### VP-Assistant Publisher

Bernard Platt

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Ben Bodec

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Laura Oken, Accounting Manager

George Becker; Rita Browning;

Ann Marie Cooper; Michael Crocco; Wilke Rich; Irene Sulzbach; Flora Tomadelli



FEBRUARY						
S	M	T	W	T	F	S
1	2	3	4	5	6	
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

*Miss February*

Another example of viewing pleasure that attracts such vast audiences to KOCO-TV.

Miss February says, "Buy Oklahoma's largest coverage . . . buy the station with an imagination!"

**KOCO-TV**

**a** CHANNEL 5

**OKLAHOMA CITY**

**CHARLIE KEYS, GEN. MGR.**

BLAIR TELEVISION ASSOCIATES



## **“...take four!”**

In Television Central, the main control center of the new WBEN-TV studios, camera directions are delivered and executed by the most experienced hands in Buffalo telecasting.

Equally important, these hands work with the finest, most advanced electronic equipment.

These new facilities are dedicated to quality—quality that builds audience loyalty and client satisfaction. To make your TV dollars count for more, we suggest you “take four” --- Channel 4, pioneer television station on the Niagara Frontier and now, in its new home, the most modern and finest facility in America.

*National Representatives:*  
Harrington, Righter and Parsons

**WBEN-TV**

The Buffalo Evening News Station



CH.  
CBS in Buffalo

4

**IN MADISON,  
FAX,**



**THE SMART BUY IS  
WM-TV**

- **DELIVERING THE HEART  
OF THE MADISON  
RETAIL MARKET**

- **TOPS IN PROGRAMMING**



- **REACHING THE METRO  
AREA AT THE LOWEST  
COST PER THOUSAND**

**WM-TV**

MADISON, WISCONSIN

one of the *KELLO - KGLO-TV*  
**FORWARD**   
**GROUP** *WTAD - KHQA-TV WM-TV*

See Branham Co.  
National Representatives

## **Reps at work**

**John Stilli**, Television Advertising Representatives, Inc., New York, recommends that broadcast ratings be rounded off to the nearest whole number. "I seriously doubt that decimal point fluctuations have any real statistical significance or value. There's more involved here than just mathematics. The 'rounded rating' indirectly encourages 'well-rounded' television buying by emphasizing those factors other than the rating which ought to be given consideration, such as the type of audience desired, the stature of the station, and so on. The decimal point tends to give the rating an exalted and disproportionate value in the mind of the buyer and the client. In any case, in multi-spot buys the law of averages operates to strike a balance between those ratings adjusted upwards and those adjusted downwards." John explains that Tavar introduced 'rounded ratings' experimentally and met with an enthusiastic response. "Agency approval was overwhelming and we now furnish all rating information in this form. If all those who approve of dropping the decimal expressed this to the rating services, broadcasting would soon be rid of a nuisance."



**Don Saraceno**, Blair-TV, Chicago, feels that one of the major sales problems facing the representative today is presented by the time-buyer who pre-buys a station "before availabilities are submitted. Of course the great majority of buyers conscientiously compare avails and make an effort to come up with the best possible schedule for their clients. However, there are those buyers who are predisposed to a certain station because it has a reputation for being top-rated over the years, or because they have a personal like or dislike for certain shows. This kind of buyer, whether he's purchasing minutes, 20-seconds or 10-seconds, always winds up placing his spot flights on the same stations. This kind of attitude jeopardizes the success of the campaign. Moreover, it can result in all spot television being held responsible for an ineffective performance." Don says that reps must constantly point out that television is an ever-changing and rapidly changing medium, and "that it is possible that the last-place station may come up with the best availabilities. So, unless all avails are checked assiduously, the buyer is taking a considerable risk with the client's money."





## **RED FACES OFF THE POTOMAC**

An account executive, a time buyer, and a copy writer were working late. They were in a luxurious conference room; the handsomely upholstered chairs got the better of them; one yawned; another yawned; the third yawned. One after another dropped off to sleep. A supervisor peeked in, looked at a schedule, noted that WMAL-TV was missing, dashed back to the art department, returned with a brush and red paint, and painted their faces red.

He slammed the door as he departed. They all awoke—and began laughing at each other. Suddenly the time buyer stopped laughing, for she realized that her own face was red, too.

Aside from the fact that she knew her face ought to be red because of the omission, what was the reasoning that enabled her to conclude that her face was really painted?

*(How's your logic? Don't be red-faced—send your solution to WMAL-TV. Win a healthy respect for WMAL-TV's performance—and a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.)*

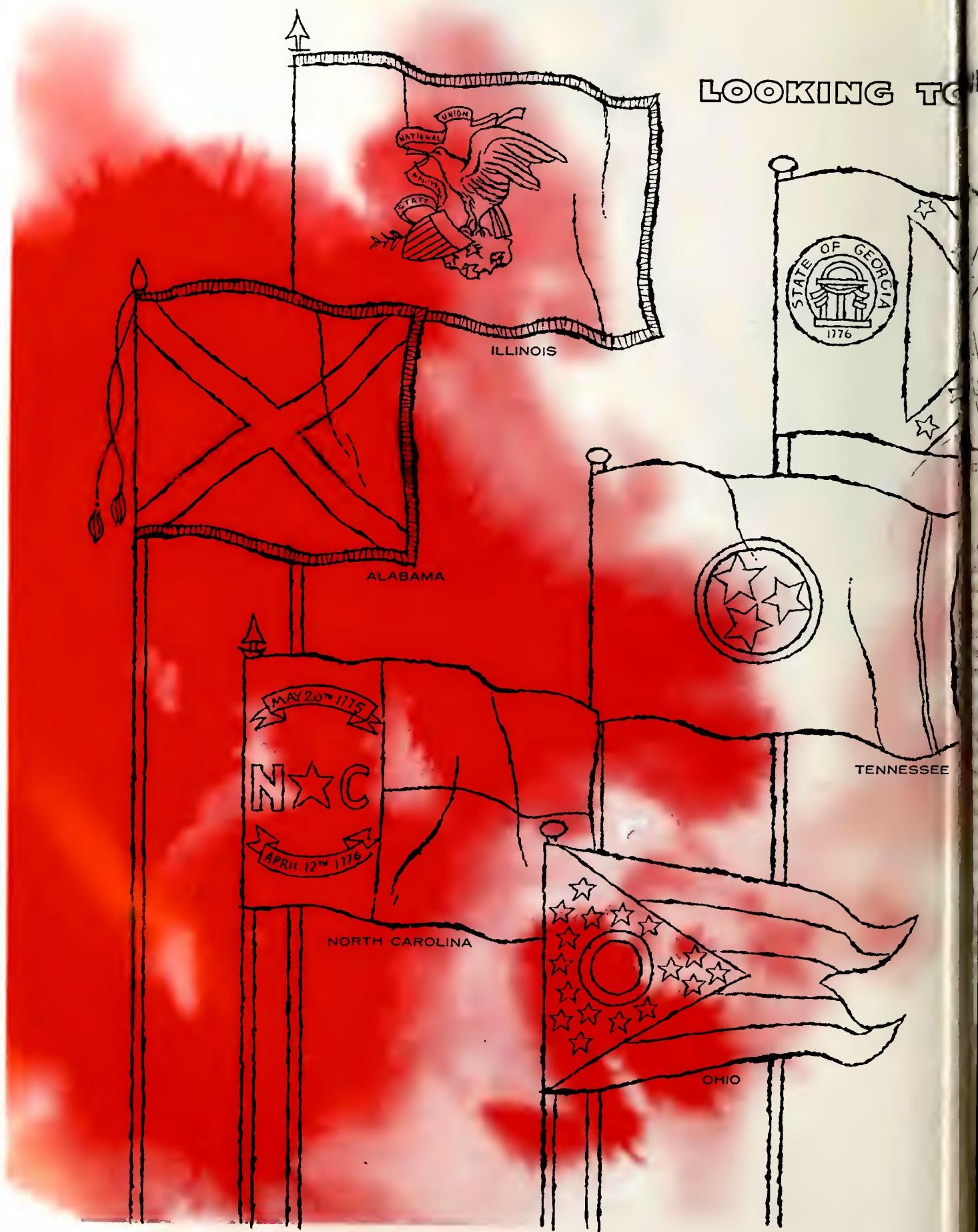
# **wm<sup>al</sup>-tv**

**Channel 7 Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

LOOKING TO



# OUR BANNERS...



GEORGIA

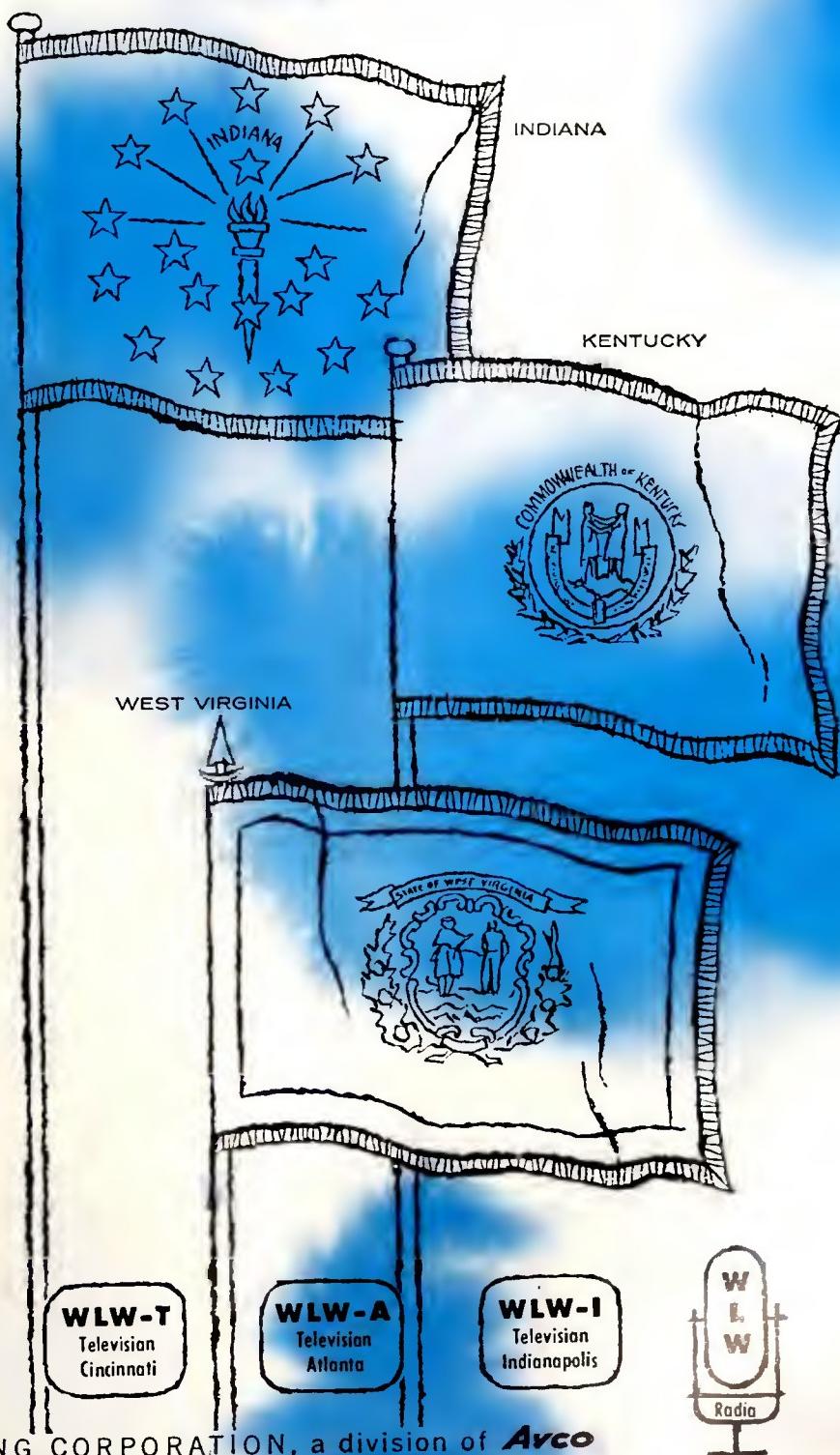
The flags of 9 great States fly over a part of America called WLW TV-and-Radio Land.

And the Crosley WLW Stations have tried to be good citizens under these State banners—thru service to their communities.

For it has always been the principle of the Crosley Broadcasting Corporation that a Television or Radio Station must be truly a good neighbor in its community — by performance and leadership in entertainment, religion, education, news, safety, health, civic and charitable causes, fine arts, and for the fundamental freedoms of our Nation.

The WLW Stations pledge continued service—unfurling progress and patriotism before them for the 20 million people of these communities. This is our Pride and our Privilege!

The dynamic WLW Stations:



CROSLEY BROADCASTING CORPORATION, a division of **Arco**

**Concentrate in**

# JACKSON, MISS.

**Did you know?**

## LEADING THE SOUTH

*in . . .*

**General Business Gains**

**Bank Activity Increase**

**Retail Sales Performance**

**WJTV**  
**CHANNEL 12**  
**KATZ**

**WLBT**  
**CHANNEL 3**  
**HOLLINGBERY**

*by John E. McMillin*

## Commercial commentary

### An industry grows up

I don't want to sound like a little Pollyanna-type glad girl.

But I'd like to offer it as my firm, personal conviction that the past six months, since September 1959, have been the most important, most hopeful and most intellectually stimulating period in the entire history of advertising and broadcasting.

What Charles Van Doren and the Harris Committee touched off last fall was far more than a chain reaction of lurid scandals and hysterical anti-tv and anti-advertising criticism.

Perhaps that is how it has seemed to the public at large.

But for those of us in the business the Washington hearings marked the beginning of a series of profound intra-industry debates on the most complex issues, principles and problems.

Not in 30 years have I seen such genuine soul-searching, such deep, serious and responsible thinking by broadcasting and advertising executives as we have witnessed lately.

Critics like Jack Gould of the *New York Times* may complain that the debates have produced few decisions, little real improvement.

Cynics may sneer that some of the suggested solutions—Frank Stanton's "canned laughter" rules, the AFA's "vigilante" proposals, the NAB's Tv Code seal drive—lack realism, relevancy, point or police power.

But the fact is that both tv and advertising men have been trying honestly to come to grips with staggeringly difficult questions which many of them had never faced before in their lives.

And I am convinced that ultimately, out of all this effect, we'll get better answers than tv and advertising have ever known.

### Reasons for optimism

My optimism is based on the spectacular way in which industry thinking has matured in the past six months.

Last fall, when the scandals broke, many tv and ad men responded with little frightened yelps, "Jeeze, we gotta clean up or the government will crack down on us."

Such a viewpoint, however "practical," is about as immoral as you can get. It bases ethics on the fear of being caught.

Mercifully most tv and advertising leaders have grown beyond such superficial pragmatism.

Another unlamented gambit that has gone by the board is the "Judge Landis complex." In November and early December there were brief cries for an industry "czar," a tough guy on a white horse.

But these, too, have faded out along with similar proposals for czar-like "Citizens Committees" to take charge of tv.

Gone also are the smug assertions that "the whole thing is the work of a few wicked men (but not me, brother)." And the even



*in* DETROIT...

*you know where  
you're going with*



*it's as basic as bread*

It's a fact. WJBK-TV is as basic to your advertising budget as bread is to the nation's tables. With WJBK-TV you reach right into 1,900,000 TV homes and help yourself to a slice of the 9 billion dollar sales potential in the nation's fifth market.

a  
**STORER**  
station

**WJBK-TV • CHANNEL 2 • BASIC CBS • CALL KATZ**

**YOU  
KCAN'T  
KCOVER  
TEXAS  
without**

**KCEN-TV**



**RUNAWAY!**

precisely what we do with ratings. In most time slots the greatest share of Central Texas listeners.



**BLAIR TELEVISION ASSOCIATES**  
*National Representatives*

smugger belief that "it will all be forgotten in a couple of months."

As advertisers and broadcasters have turned and boldly confronted their problems, they have discovered that there are no easy, glib answers for such knotty questions as commercial entertainment vs. public enlightenment, censorship vs. free speech, regulation vs. free enterprise.

And they have grown in stature and maturity as they have found that it is not easy to define exactly what it means to operate "in the public interest" or to spell out the civic responsibilities of an advertiser in a business democracy.

**"Signed with their honor"**

I don't believe that the debates and the maturing process are yet over. But I think there are two healthy signs on the horizon.

The first is the increasing awareness among advertisers and broadcasters that ethical standards must take precedence over profits.

In fact, tv has shown more dramatically than any other American institution that it is possible to make "profits without honor" in this country. And tv has clearly demonstrated that the program and commercial excesses which lead to such profits cannot be tolerated, even in the name of free competitive enterprise.

This, in itself, is a staggering accomplishment.

But beyond that, I have noticed, as the NAB, the ANA, the AAAA, the AFA and the networks have struggled to develop their codes, standards of ethics and taste, and machinery for regulation and enforcement, that their members seem to be becoming progressively more conscious of the deeply personal nature of the problem.

The real question is no longer, "How can I stop the other guy?" It has become, "What should I do? What do I believe?"

This genuine searching for personal, individual answers is, to my mind, the best thing that has happened since the scandals broke.

For of course, in the long run, the real improvements in tv and advertising will come not from codes or vigilante committees but from an increase in the number of enlightened individuals.

The other day, in thinking about all this, I happened to remember a fragment of a poem by a very modern poet, Stephen Spender.

The poem has the long and improbable title, "*I Think Continually of Those Who Were Truly Great*," and in it Spender discusses lyrically the attributes of greatness.

What I remembered was merely the last line. Great men, says Spender, are those who "left the *ririd air signed with their honor*."

To me that phrase describes, almost too perfectly, the condition we must all strive for in commercial television.

Only when the individual station operator, the individual network head, the individual advertiser and the individual agency president accept this challenge to personal greatness, will we get the kind of programs and commercials we all believe in.

As long as any of them refuse to recognize (and as long as critics lack the courage to point out) that cheap, shoddy, vulgar broadcast materials reflect on their own *personal taste, decency and integrity*, we shall probably be in trouble.

But commercial tv will come into its own when broadcaster and advertiser fully realize their responsibility and opportunity for individual expression, when they are each determined to leave—*"the ririd air signed with their honor."*

**WSJS TELEVISION**  
*has*  
**GRADE A COVERAGE \***  
**FOR MORE CONSUMER INCOME**  
*than any other North Carolina Station*

**THIS FACT FACES YOU!**

**PROOF:**

Within its Grade A telecasting area, WSJS-Television reaches a consumer population of 1,393,420 with total spendable income of \$1,827,286,000. In North Carolina's biggest Metropolitan market located in the rich industrial Piedmont, the WSJS-Television market represents a more powerful buying force than that offered by any other North Carolina station.

\*



**WSJS** television  
Winston-Salem / Greensboro  
**MST**



CHANNEL 12  
Headley-Reed, Reps.

# "INTERPOL CALLING"

Starring **Charles Korvin**

Produced by

**THE RANK ORGANISATION, LTD.**  
(of J. ARTHUR RANK fame)



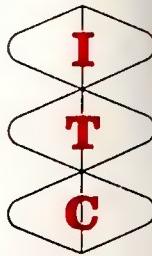
LIFE Magazine's lead series  
of the 60's...  
the fascinating story  
of INTERPOL and international crime  
that's capturing headlines  
all over America...  
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## EVERYBODY'S BUYING THE SHOW



**INDEPENDENT  
TELEVISION  
CORPORATION**

428 MAISON AVENUE • NEW YORK 22 • PLAZA 5-2100  
**ITC OF CANADA, LTD.**  
100 UNIVERSITY AVENUE • TORONTO 1, ONTARIO • EMPIRE 2-1166



## BREWERY ADVERTISERS

like Miller High Life, Blitz-Weinhard, Labatt's Brewing

## AUTOMOTIVE ADVERTISERS

like Renault Cars, Dodge Dealers, Volkswagen Dealers

## REGIONAL AND LOCAL ADVERTISERS

like Santa Fe Wine, Restonic Mattress, Sealy Mattress

## LARGE MARKETS

like Los Angeles, Pittsburgh, San Francisco

## MEDIUM-SIZED MARKETS

like Buffalo, Portland, Ore., Miami, Denver

## SMALLER MARKETS

like Odessa, Tex., Bellingham, Wash., Medford, Ore.

## ABC-TV STATIONS

like WLW-D-TV (Dayton), WJAC-TV (Johnstown-Altoona)

## CBS-TV STATIONS

like KFMB-TV (San Diego), KSL-TV (Salt Lake City)

# THAT EVERYBODY'S TALKING ABOUT

## NBC-TV STATIONS

like KERO-TV (Bakersfield), WDSM-TV (Duluth)

## INDEPENDENTS like KPHO-TV (Phoenix)

**NORTH** like Carthage-Watertown    **SOUTH** like New Orleans

**EAST** like Wheeling-Steubenville    **WEST** like Honolulu

## AND ALL OVER THE WORLD

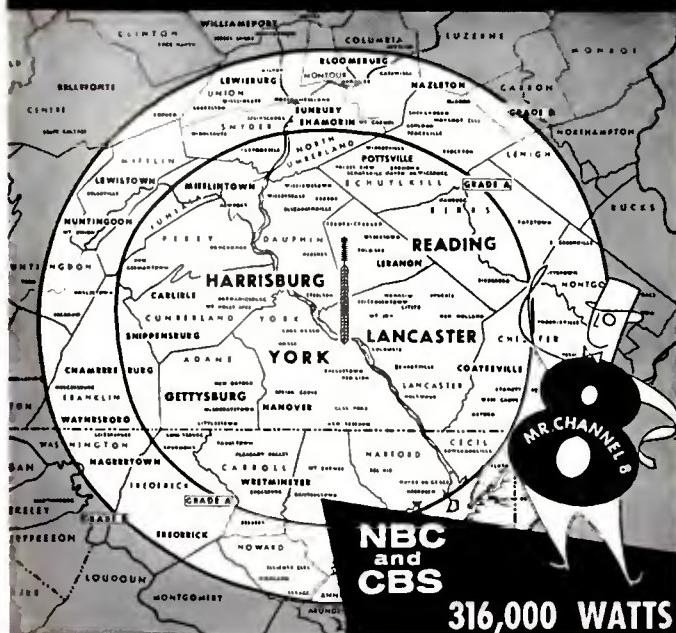
Australia, Cyprus, Denmark, Eire, England, Japan,  
Lebanon, Mexico, Northern Ireland, Philippines,  
Puerto Rico, and Venezuela

In these, and many other markets everywhere,  
INTERPOL CALLING is the ideal answer to today's  
television audience appeal needs.

**Successful return  
from the hunt**

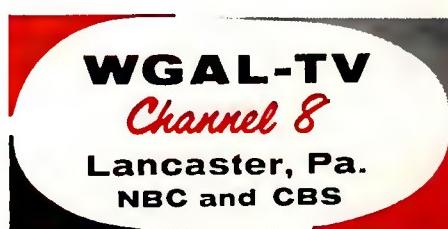


**AMERICA'S 10th TV MARKET**



**WGAL-TV**

Depend on a profitable return from your advertising dollar when it is spent on WGAL-TV. This Channel 8 station delivers an audience greater than the combined audience of all other stations in its coverage area. See ARB or Nielsen surveys.



**STEINMAN STATION**  
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

# SPONSOR-SCOPE

27 FEBRUARY 1960  
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SPONSOR  
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National spot tv continues to maintain a strong buying current.

The activity the past week, by major cities, included:

**NEW YORK:** Colgate Toothpaste (Bates); Bristol-Myers' Vitalis (DCSS); Lorillard (L&N); Lever's Praise (K&E); Borden's Starlac (Y&R); P&G's Comet (Compton); General Mills' Jet cereal (DFS); Brylcreem (K&E); Studebaker (D'Arcy), over 50 markets, 7 weeks.

**MINNEAPOLIS:** Wheaties (Knox Reeves), 25 markets, 24 weeks; Minnesota Mining (BBDO) for Scotchbrite in the east.

**CHICAGO:** Quaker Oats' Aunt Jemima and Easy Mix (John W. Shaw), eastern seaboard from Maine to Virginia, minutes, 20's and 1D's.

An observation from Chicago stations that the advertising business might take note of: most of the tv fan mail is about commercials.

It's a far cry from the things they wrote about prior to rigging exposes, payola and FTC complaints against the state of tv advertising.

New, it seems, they're disposed to comment on their likes and dislikes about specific commercials. Example: one viewer wrote WBKB urging that the cough be taken out of a Thorexin pitch; it activated his throat.

What could develop into a brand new field of prospects for tv—especially in the area of public information programing—are the burgeoning electronic and engineering combines that are now largely concerned with non-consumer goods.

These clusters of companies are constantly coming up with discoveries and devices that will revolutionize modes of transportation, living habits and whatnot.

Point out admen: Even though these combines are now concentrating most of their effort in Government projects, the time may not be far off when they'll be interested in molding a public image for themselves.

Among such groups: Dynamic Corp. of America, General Dynamics, General Precision and Curtis-Wright.

Knox Reeves is revving up for a massive radio placement spanning the summer in behalf of General Mills' Wheaties, with 200 stations likely involved.

The device: 5-minutes e.t.'s of the Rev. Bob Richards, spotted around baseball games. It was tested last summer in two markets (see comment page 32).

You can talk about the three tv network competition slicing up the audience evenly, but bear this in mind: almost 40% of the nighttime programs are each still reaching over 10 million homes.

According to the Nielsen second January report, the ratio of homes reached per minute by 129 nighttime programs broke down this way:

HOMES REACHED	PERCENTAGE OF PROGRAMS
Over 10 million	38.8%
5 to 10 million	48.8%
3 to 5 million	10.9%
Under 3 million	1.5%

Note: Average nighttime show reached 8,806,000 homes.

## SPONSOR-SCOPE *continued*

You can look for the top radio stations in the top markets to raise their nations rates another 5% before the summer is over.

Stations as a whole may not have felt the weight of the substantial flow of business from that source since the first of the year, but reps with stations in the more or less golden circle report that the schedules are already so loaded that a tilt is inevitable.

One thing notable of the buys the past two months: the intensity of saturation is much higher than it was at this time a year ago.

(See article on appraisal of spot radio for '60, page 31.)

BBDO Minneapolis last week showed the business something noteworthy in buyer-seller relations: its principals on the Cream of Wheat account staged a breakfast for radio reps in Chicago to (1) thank them for past cooperation and (2) sign new contracts.

Cream of Wheat, which says radio proved singularly successful for it last year, will spend over \$1.5 million on radio for 1960. It will comprise flights in the spring, summer fall and winter up through December.

According to BBDO, the contract form it's using on this campaign will lessen considerably the paperwork for itself, reps and stations.

(For Cream of Wheat's unusual success story see article in 5 March SPONSOR.)

Chicago reps this week were still in a state of amazement from a plan tossed at them during an SRA meeting by Knox Reeves media director Ralph Klapperich.

The plan: buttress their services to agencies by centralizing or channeling all availability requests through the SRA. In other words, a single TWX to the SRA would set the whole machinery from gathering the information to transmitting it to the agency.

Consensus of rep reaction: an electronic brain could never take the place of the various nuances of service rendered by a rep.

Note how the moving van industry is aiming its advertising more and more at women: the latest being American Red Ball with its daytime buy on ABC TV.

The assumption is that the man is leaving the details of moving now to the wife.

Without being misty-eyed about it, time was when this was the strict domain of the householder.

Radio buyers and stations alike are interested in the listener reaction KMOX, St. Louis experiences from its new programming policy.

The core of the change: Dropping all weekday d.j. shows, eliminating records from noon to 7 p.m. and substituting talk fare for both.

This will include interviews with civic personalities and visiting celebrities, comedy episodes, news and discussions.

Campbell Soup (BBDO) has decided to stay out of spot radio, and that includes New England—where it's got special marketing problems—for the remainder of this season.

The schedule for the season ending this week was 20-odd weeks.

National spot radio's outstanding buy of the past week was Dodge's twin order: for the trucks in 104 markets, starting mid-March, and for the cars in about 200 markets, beginning late March, for 60 days.

Activity out of New York the past week included daytime spots for McCormick Tea Bags (L&N) and the GE order via Maxon for some 25 thirty-second spots on all NBC Radio stations during the World Series broadcasts this fall. (Maxon is also the Gillette agency.)

## SPONSOR-SCOPE *continued*

Chevrolet will have more commercial weight running for it on network tv this summer than Ford as the result of a proposition sold to it by ABC TV.

At the moment it looks like Ford will depend solely on three minutes of Wagon Train and three minutes from the replacement for Tennessee Ernie, or about 30 million impressions.

In addition to six minutes on the Chevy Show (NBC) Chevrolet will have four minutes a week from participations in the Alaskans, Bronco and Walt Disney, totaling some 60 million impressions per week.

The spot package was preferred by ABC TV as a substitute for a summer half-hour replacement that Chevrolet might have dug up via Campbell-Ewald for the existing Pat Boone Show.

Note: Chevrolet has a severe marketing problem accruing to the fact that the Falcon is outselling the Corvair by a huge margin.

This should prove confounding to the critics of tv: the average home in December was still spending five and a half hours a day on the medium.

However, this quotient is about 5% less than it was for the like month of 1958, and that may have been in part to the change in the Pacific Coast network feed pattern.

The comparison is in actual viewing time for the average home, as reported by Nielsen: December 1959, 5 hours: 31 minutes; December 1958, 5 hours: 47 minutes.

What may turn out to be the cheapest per-commercial minute nighttime network buy for the current season is the latest batch of Journey to Understanding on NBC TV.

It works out this way: Half of the package comes to \$360,000. The 12 hours of broadcast will allow for 72 minutes of commercials. Figure on a minimum average audience of 3 million homes and you get a \$1.66 CPMHPCM.

The series is being shared by Norelco (LaRoche) and American Motors (Geyer).

That pitch which ABC TV made for Chesebrough-Pond's daytime business on NBC TV was spurred, in part, by a budget shortage facing the sponsor in the third quarter of this year.

The need to cutback stemmed from the fact that the cost of producing, promoting and merchandising Chesebrough's Fashion special (on NBC, 29 February) ran at least \$50,000 over the original estimate.

ABC TV in its presentation stressed not only the lower-cost factor, but its now deeply-grooved contention that it reaches more viewers in the lower-age brackets.

It offered five quarter-hours a week at \$47,000, which would reach 47.4% of all U. S. homes, an average of 6.2 times over four weeks, as against the four quarter-hours Chesebrough has on NBC at \$56,000 per week, which reaches 35.4% of all homes an average of 9.7 times over four weeks.

Here's how ABC set up the comparison in terms of age groups and times reached (in parentheses):

NETWORK	UNDER 40	40 TO 54	55 & OVER
ABC TV	54.7% (6.7)	54.3% (6.2)	34.3% (5.8)
NBC TV	33.8% (7.6)	38.4% (9.0)	33.0% (12.1)

NBC TV is showing more and more signs of being particularly sensitive about those young audiences that are being claimed by ABC TV.

Coming on the heels of NBC's adoption for the fall of an hour of action between 7:30-8:30 every night of the week is the network's hesitancy about spotting the Bell Telephone Hour Friday 8:30-9:30 p.m.

It's now inclined to block in something of much broader family appeal.

## SPONSOR-SCOPE *continued*

Eastman Kodak (JWT)—an account that spot has sought to crack these many years—is mulling a tv presentation submitted by Harrington, Righter & Parsons.

As devised by this rep, the spot schedule would operate closely in conjunction with Eastman's network shows.

Local-wise Eastman has been traditionally print-oriented.

Tv has given the toy industry a tremendous boost but all's not happy between them and their retailers.

The heavy users of tv among the manufacturers appear to be faced with a revolt from the dealers. The plaint: they're not getting an adequately gross profit on the tv-promoted items.

Retort these manufacturers: (1) the stores are selling more toys than ever before; (2) tv has helped them sell more high-priced types; (3) the medium's selling more toys directly to children instead of having to direct the appeal to their parents.

(See 10 October 1959 SPONSOR re impact of tv on toy sales.)

Colgate (Bates) has transferred a chunk of its daytime budget from CBS TV to NBC TV so as to get some merchandising identification with a live personality show—something it hasn't had since it pulled out of Top Dollar and Dotto.

The new alliance: five quarter-hours a week of *Play Your Hunch*.

The CBS strips abandoned by Colgate: the *Millionaire* and *December Bride* (films).

Something that's likely to happen in the near future: station reps setting up a branch office in Philadelphia to service agencies and accounts in that area.

The reps estimate that there's enough business coming out of Ayer and other Philadelphia agencies to justify the full time of a man on the scene.

Even though they're still tops in viewer fare, westerns this season are falling quite short of last season as attention-getters in terms of millions of homes and viewers per average minute of viewing.

The same thing has happened with all the other program types, except hour variety shows. The general decline might be traced to the three networks' programming the entire evening spectrum and a consequent lower average performance.

This is a complete breakdown of audience composition for all major evening show types, culled from the November-December Nielsen Audience Composition Report:

PROGRAM TYPE	SHOW LENGTH	HOMES	MEN	WOMEN	TEENS	CHILDREN	TOTAL VIEWERS	
							In millions	
General Drama	30 Mins.	8.8	7.0	9.1	1.6	1.7		19.4
General Drama	60 Mins.	6.6	5.3	6.3	1.0	1.3		13.9
Suspense	30 Mins.	7.2	5.3	6.7	1.4	1.7		15.1
Situation Comedy	30 Mins.	8.7	5.6	8.2	2.0	4.2		20.0
Westerns	30 Mins.	9.9	7.8	9.0	2.1	3.9		22.8
Westerns	60 Mins.	10.9	8.1	9.5	2.6	6.0		26.2
Adventure	30 Mins.	4.8	3.6	4.5	1.0	1.9		11.0
Variety	30 Mins.	7.2	5.4	7.5	1.3	1.6		15.8
Variety	60 Mins.	8.7	6.5	9.4	1.1	2.1		19.1
Quiz-Aud. Partic.	30 Mins.	6.9	4.6	6.8	1.4	1.7		14.5
Other Programs	30 Mins.	5.3	3.7	5.1	1.0	1.9		11.7
ALL SHOWS	30 Mins.	7.7	5.6	7.3	1.5	2.5		16.9
ALL SHOWS	60 Mins.	8.5	6.5	8.4	1.8	2.9		19.6

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 56; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 68; and Film-Scope, page 62.



WE  
BUTTER  
THE BREAD  
ON BOTH  
SIDES AT  
KERO-TV

There's More Than  
One Side to KERO-TV,  
Bakersfield.  
It's the one and only  
advertising medium  
that spreads over  
the whole of the  
Southern San Joaquin  
Valley, all five  
rich-living counties  
of it.

# KERO-TV

## BAKERSFIELD

CALIFORNIA'S SUPER-market

Represented by



*The Original Station Representative*



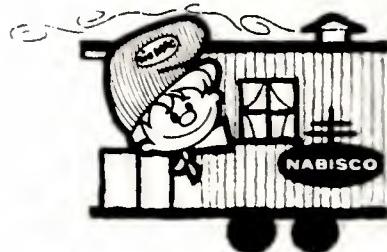
A TRANSCONTINENT STATION

CHANNEL 10

NB

# WBEN-TV

BUFFALO, NEW YORK  
HAS JUST HOPPED ON THE  
**BIG MAC**  
**GRAVY TRAIN!**



with NABISCO CEREALS SPONSORING  
1/2 HR A WEEK FOR 26 SOLID WEEKS!  
GET COMPLETE DETAILS FROM:  
**U.A.I.**  
UNITED ARTISTS ASSOCIATED, INC.



**WHBF**  
RADIO and TELEVISION

## 49th and Madison

### Memo to Mr. Beck

Let me congratulate you on your remarks in the 2 January edition of SPONSOR magazine ("Reps at Work") regarding radio promoting radio.

Though we are in the highly competitive southern New Hampshire area, it has always been my policy, and the instruction to each of my salesmen, that he sell WSMN radio on its merits alone, and the general benefits to be obtained from advertising on radio, in particular WSMN.

A person who knocks a competitive station for its practices, may find himself in the unfortunate position of getting the same treatment.

Each of us in radio has a responsibility to make our medium the most respected in advertising.

D. A. Rock  
gen. mgr., WSMN  
Nashua, N. H.

### Sponsor-scope slip

Somewhere in your 6 February issue comment is made that Liggett & Myers will sponsor the *Debbie Reynolds Special* in the fall which is the case. However, reference is also made that *The Pied Piper* was the last special done by Liggett & Meyers. What was overlooked was *Some of Manie's Friends* sponsored by this company which was the highest rated Special of 1959.

More important, under gross network time billings you show McCann-Erickson with \$20,647,000. Our actual figure on the books is slightly above \$27,000,000. You quote as a source of your figures the LNA tabulations. I don't know where they went off the beam but this is quite unfair to us. Our daytime gross is a bit low too but this is always so complicated because of switches of brands between agencies that I am inclined to let it pass.

Obviously you recognize that time billings are only one indication of total night time activity. An agency such as ourselves that had some 20

special shows in the 1958-59 season obviously spent quite a few millions over normal program costs.

You get such wide readership and such figures may well be quoted that I would appreciate your mentioning our true situation.

C. Terence Clyne  
senior v.p.  
McCann-Erickson  
N.Y.C.

### Thrill of a lifetime!

I always read SPONSOR from cover to cover, but your 30 January issue was an added thrill.

To appear in such illustrious company is gratifying, and it was an added pleasure to see the names of many friends in the article on "Radio Experts." This will please even my mother, who only recently gave up the notion that an AE is an Alpha Epsilon, and somehow connected with fun and games.

I wish it were possible to thank those who submitted my name, but in lieu of that may I thank you for printing it—and correctly spelled too. (This never happens, even on personalized matches.)

Marian Clark Manzer  
broadcast media department  
Campbell-Mithun, Inc.  
Chicago, Ill.

### Where, indeed?

The reference to heads of representative firms in Chicago, as published in your 6 February issue, was certainly very, very interesting and even enlightening. For the life of me, I can't figure out what must have happened to George P. Hollingbery, who heads up the George P. Hollingbery Company, also a well-known national representative organization. He not only headquarters but lives in Chicago—and has for 24 years.

William C. Brearley  
sales mgr.  
George P. Hollingbery Co.  
N.Y.C.



## Air France jets were flying before Gigi was born!

Gigi is six. Yet it was *more* than six years ago (February 19, 1953, to be exact) that Air France began flying regularly scheduled pure jet aircraft!

Since then, Air France has logged over 4 million jet passenger miles. First, with the sleek, vibrationless, 500-mile-an-hour Caravelle. And now, Air France has added the fabulous new Boeing 707 Intercontinental to its fast-growing pure jet fleet. The Intercontinental is the world's fastest, largest,

longest-range jetliner crossing the Atlantic non-stop between New York and Paris in only 6½ hours.

The Boeing 707 Intercontinental is the most thoroughly tested airliner in aviation history. First, with thousands of hours of testing on the ground; then, more thousands of hours of actual flights.

Yes, Air France jets were flying before Gigi was born. A reassuring fact to remember whenever you fly overseas on *the world's largest airline*.

**AIR FRANCE JET**  
WORLD'S FASTEST JETLINER / WORLD'S LARGEST AIRLINE

# **HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?**

**It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!**

There is nothing so satisfying as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

**K R N T**  
**R A D I O and T V**

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC.

# SPOT RADIO: IT LOOKS SOLID IN '60

If you are a radio station owner or radio station representative the names listed in the column at the right should give you cause for a lot of quiet optimism about the medium.

They represent some but not all of the important radio spot buys reported in SPONSOR's first eight 1960 issues.

This week SPONSOR editors took time off from the busy pace of reporting news and industry problems, to make a careful analysis of what's been happening during January and February in the older branch of broadcasting.

The net of SPONSOR's conclusions: spot radio looks solid for '60— very solid. Its roots are deep; its friends are powerful; more and more advertisers and agencies are turning to it and relying on it for an important part of their total marketing plans.

It has its problems of course. More spot dollars are still concentrated in the top 25 markets than most radio station men and reps would like to see.

Few large national accounts now use spot radio as their primary

## SIGNIFICANT SPOT RADIO BUYS SINCE 1 JANUARY

---

*Studebaker*

---

*Hamilton Watches*

---

*Sara Lee*

---

*Oscar Mayer*

---

*General Mills Protein Plus*

---

*White Cross Insurance Plan*

---

*Chas. Antell (B. T. Babbitt)*

---

*Hills Bros.*

---

*Folger Coffee*

---

*Watchmakers of Switzerland*

---

*Cream of Wheat*

---

*Lucky Strike*

---

*Pall Mall*

---

*Chesterfield*

---

*Du Pont Men's Wear (Suits)*

---

*Trig (Bristol-Myers)*

---

*Siesta Instant Coffee*

---

*L & M*

---

*Lydia Pinkham*

---

*R. J. Reynolds*

---

*Nescafe*

---

*Vaseline*

---

*Mint Rub (Bristol-Myers)*

---

*Sutton Deodorants*

---

*Selchow & Righter games*

---

*Red Star Yeast*

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*Mercury*

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*Kraft Miracle Whip*

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*Gen. Mills Shurechamp Dog Food*

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*State Farm Insurance*

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*Ford Institutional*

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*Champion Spark Plug*

---

*Red Man's Chewing Tobacco*

---

*Lincoln-Mercury (Comet)*

---

*Ward Baking*

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## NEW MEDIA STUDIES SPARK AGENCIES' RETURN TO RADIO

national medium. But SPONSOR has found in talks with important advertisers and agencies an increasing confidence in the medium—a better radio climate than has existed for some time.

The reasons? They are complex and not easy to untangle.

The tough competitive picture on tv availabilities has undoubtedly contributed to a rising awareness of radio.

The promotional activities of stations, representatives, the RAB, the SRA, and other industry groups have unquestionably helped.

Cost factors have obviously set many advertisers thinking about more economical means of advertising and have focused attention on radio spot.

But none of these quite explain the reaction SPONSOR has been getting from many agency advertising managers—"Yes, we're going back to radio—but, believe me, I never lost faith in it."

It is almost as if, after a period of wild tv enthusiasm, buyers were settling down to a quiet, penetrating analysis of all advertising media, and were remembering radio's solid accomplishments.

One indication of this is the increasing radio interest at agencies which had hitherto been primarily focused on tv. (See the Bates comment on Siesta Coffee, page 33).

Representatives with whom SPONSOR talked this past week say the Bates re-evaluation of spot radio is typical of many similar studies being conducted at other important agencies.

One, which had been almost out of radio is reported to be conducting a significant radio spot test "at the request of a major client."

Another, Y&R, has been told by "top bracket accounts" to take a harder look at radio" according to the v.p. of a leading rep firm.

And not only agencies but advertisers themselves seem to be turning back to radio with real enthusiasm.

In discussing Wheaties radio plans (see box) Phil Archer of Knox Reeves pointed out that the Wheaties image had been built over the years with radio.

Mennen, whose spot radio plan is one of the most impressive in the business, has returned to radio with a carefully tested campaign that is buttressed by the knowledge of the job radio had previously done for the Mennen Company.

Ralph Robertson, director of advertising of B. T. Babbitt, had this to say in discussing with SPONSOR his radio spot campaign for Charles Antell hair spray:

"We have never had any lack of faith in radio to fit a particular situation. Radio fits what we want to do with Antell products—get them into the hands of young women. We believe in radio to convey messages to young women."

On the other hand not all of spot radio's new buys are coming from companies with previous radio experience.

Typical of those who are using radio for the first time

in a planned way is Selchow and Righter, whose games—Scrabble, Junior Scrabble and Parchesi—compete with Parker Bros.

According to Miss Marion Stringer who handles the company's advertising at Lester Harrison, "In the past we used radio spottily, so we never had a chance to find out how good it was.

"We are now beginning—basically on recommendation of local salesmen—*whose recommendation was very strong*—to use radio. Our strategy—to see if radio can't keep up the level of business started by tv, and also to help merchants clean up post Christmas stock."

The experience of the Du Pont men's wear division (see

## HERE ARE SIGNIFICANT QUOTES

### DODGE

Pete Moore, dir. of advertising,  
Dodge Trucks and Cars

*"We use radio at special selling seasons because it reaches people very quickly. We use radio spot because we can heavy up in markets that have strong dealer associations. Our spring series for trucks will cover 104 markets and our new Dodge car campaign will be in over 200 markets"*

### WHEATIES

Phil Archer, media supervisor,  
Knox-Reeves, Minneapolis

*"Wheaties will be back in radio this summer. The reason: a very successful test last summer in only two markets. This year their buy will be in multiple markets—over 150. A five-minute show we used in test last summer proved the medium could create a wholesome Wheaties image"*

x) is another example of an advertiser moving into radio spot after previous experience with print media.

BBDO's plans for Du Pont apparently contemplate the use of spot radio for other products and in other markets, according to information given SPONSOR.

These new users and uses for radio are backstopped in 1960 by the solid line of long-time spot radio users, headed by cigarette and automotive advertisers.

Detroit enthusiasm for radio spot continues strong, and activity by Reynolds, American, Liggett & Myers and the other tobacco companies gives the medium a firm base of advertiser acceptance.

Taken all in all, the evidence seems to point to steady

constructive progress—not spectacular, but very reassuring for the spot medium.

This is all the more marked by contrast with the situation in February 1959 when many radio stations and representatives were beginning to fear a major setback.

1960 looks solid for radio spot. And one of the most interesting aspects of the current situation unearthed by SPONSOR editors is complete lack of concern among leading agencies and advertisers with the noisy payola investigations in Washington.

"So what?" one agency v.p. told SPONSOR. "We know radio can do a job. What do we care about what the politicians have to say?"

## CREAM OF WHEAT

**George Allerich, acct. supervisor,  
BBDO, Minneapolis**

*"Cream of Wheat is putting \$200,000 into its spring campaign because of the overwhelming success of our fall and winter campaigns. We're going back into radio because radio keeps sales high, and second because of the cooperation we have received from the reps and the stations"*

## DU PONT (MEN'S WEAR)

**Bob Launey, acct. executive,  
BBDO, New York**

*"The use of radio spot for Du Pont's men's wear division (Dacron) is part of a change in strategy to provide localized promotion and advertising support in key markets. Radio helps us to become selective. We use it with other local media in markets where business is concentrated"*

## SIESTA INSTANT COFFEE

**Ted Groome, acct. supervisor,  
Ted Bates & Co.**

*"Siesta Instant Decaffeinated Coffee is not in national distribution. We're studying our position, and are looking at radio in a very interested way. Bates is a heavy tv shop—but it is likely that radio may figure in a substantial way in our new broadcast pattern for Sicsta"*

## SUTTON (Q-TIPS)

**Robert Lurie, acct. executive,  
Lawrence C. Gumbinner**

*"Almost half our budget is now in spot radio. Whom are we trying to reach? New Users. We know radio reaches enormous numbers of people at low cost, if bought properly. We'll concentrate on spot this year to throw heavy promotion into big cities. "Radio is more economical"*

## TRADE PUNS AND SATIRE BRING LIFE TO FACT-FILLED PITCH



PICTURED HUMOR in Blair film presentation was themed to broadcast personalities (Godfrey, above) in takeoff on Murrow technique



VOCAL HUMOR in film was provided in Bob and Ray advertising ad-libs which entertained admen, company president John Blair (l)

## BLAIR'S SPOOF SELLS SERIOUSLY

- ☛ The Blair tv companies are lightening the buying load for agency folk with a new spoof film pitch
- ☛ Satirists Bob and Ray combine inside-advertising jokes with hard-sell market data to promote spot tv

The light touch can turn dull marketing statistics into a much tastier—and more meaningful—dish for agency, media and account people. This is being proved in a new filmed presentation developed by the Blair Television Companies to point up the increasing importance of spot tv to advertisers.

The station representative firm is combining trade-talk humor and fun-filled photography to sell spot television—in concept and in specific markets. The theory: for too long a time buyers have been assaulted by a continuous, deadly and dull barrage of raw statistics with little or no hope of rescue.

But some progressives in showbusiness and television know the value of

comic relief, as doctors realize the value of sugar-coating around a pill. Result: Blair's 22-minute film, though loaded with what might otherwise be ponderous marketing data, provokes maximum attention and minimum suffering from its agency audience because of its upbeat, humorous slant.

Martin Katz, Blair's sales development director, worked with advertising director Paul Blakemore, Carl Moller, president of informatics, Edward P. Shurick, Blair's executive vice president, and personalities Bob and Ray (Elliott and Goulding) to produce "See it, Hear it, Learn it." The film show is a takeoff on the Edward R. Murrow *See It Now* series, with Mike Baker handling the narration and commentary of Edward R.

Sturdley and Bob and Ray doing their inimitable ad-libs throughout the continuity.

Blair used a reverse twist in the production, starting with taped ad-lib along the basic presentation theme and then preparing a final script to fit the words. The visual device was Filmograph, which gives the illusion of animation, supplemented with actual film footage and a brief appearance by John Blair himself.

Typical of some of the laugh lines which only tradesters would dig: "Portions of this recorded program were pre-recorded." "Reactions to Bob and Ray were technically augmented." "No portion of this presentation may be reproduced without the permission of Ford Frick."

The humor doesn't obscure the import of the facts, however . . . and the film is loaded with them. It traces the development of seven small "revolutions" which combine to make the large marketing and advertising revolution marking this the new decade.

Here is a summary of the presentation's marketing and advertising facts.

ey encompass the type of factual material needed by agencies and advertisers in their determination of (1) media budgets and (2) allocations in the over-all advertising and merchandising effort.

1) *Marketing revolutions*: Seven major movements are taking place in areas of vital concern to the modern marketer and advertiser. They are the growth of television—"sight, sound and motion selling"; growth

family units; greater family income; family movement; changing consumer tastes; speed in shopping decisions; new products.

2) *Tv's reach*: The 265 television markets are fast becoming 14 concentrated marketing areas which, although they occupy less than 4% of the U. S. land mass, encompass half of all the people and more than half of the nation's total retail sales.

There are 45 million tv sets, and television is in nine in 10 homes with a new tv home added every 14 seconds. In 1953, viewers watched an average of four hours and 40 minutes contrasted with '58 figures of five hours and five minutes.

Psychological studies report that sight accounts for 65% of what people learn but that sight plus sound—as in tv—makes learning 35% more effective than with sight alone.

3) *Population growth*: In the last five years, 159 million people have changed addresses, indicating greater frequency in movement. Suburbs are growing in population seven times faster than the rest of the country. Some specific examples of the population explosion:

Between 1950 and 1956, New York metro area dropped 1% but the suburbs gained 29% in population; Suf-

folk county, up 82%; Philadelphia metro area, up 2% with suburbs up 34%; Bucks county (Pa.), up 97%; Florida, up 60%; California, up 35%.

4) *Income*: In the 20's, the \$2-\$4,000 income group started mass consumer markets, with 40% of all families owning a Model T Ford. In 1947, the middle class incomes—\$4-\$7,500—dominated, but by '50 those with \$7,500 incomes doubled in just three years to more than 12 million. For the 60's, experts predict by the end of the decade production will be more than \$750 billion.

5) *Food*: Food store shoppers choose from among 8,000 different items, making a selection every three seconds. Spot tv pre-sells more brands in today's \$52.5 billion food business, which has a total of 5,794

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## SERIOUS SIDE OF THE SELL: MAXWELL HOUSE TEST STUDY

**MARKETING GOAL:** Maxwell House coffee, nation's top seller, introduced its new Western Blend brand in Seattle with one- and two-pound sizes. The client and its agency, Ogilvy, Benson & Mather, New York, worked with Blair-Tv in a test market study which analyzed the effectiveness of a spot tv campaign in (1) increasing awareness and (2) making sales. Time: last summer.

**MEDIA PATTERN:** Spot tv keyed the advertising effort, supplemented with billboard postings, introductory newspaper ads, five one-minute cut-ins on Maxwell House's net show, Zane Grey. Most of campaign, however, centered on a weekly schedule telecast by KING-TV. Three chainbreaks and five-minute spots hit prime time, late evening audiences (but two spots were aired at 1 p.m.) over five days of the week, the bulk on Monday, Tuesday, Wednesday. This balance typifies Blair's Test Market Plan.

**SPOT TV RESULTS:** Test market study surveyed 300 persons (Trendex) in personal interviews before new Western Blend ad-

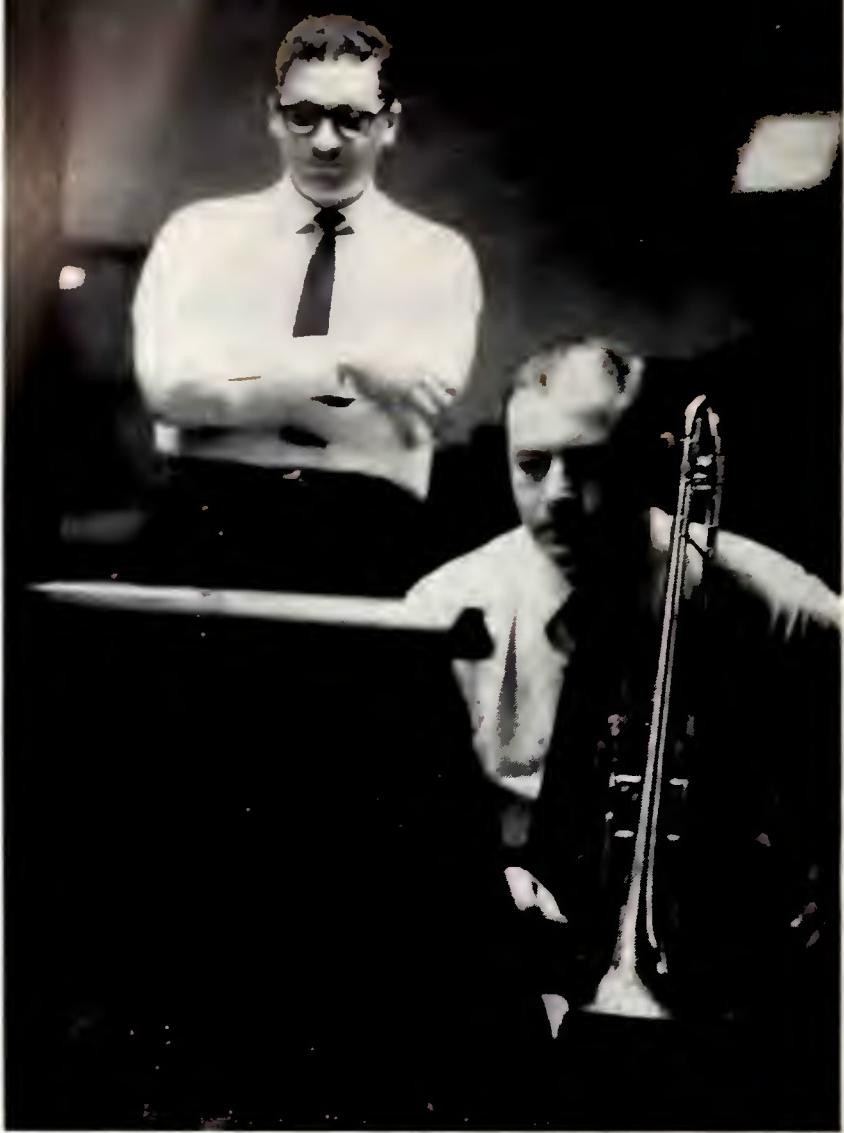
vertising began as well as two months after schedules were aired. Conclusions on awareness and sales:

1. In two months, awareness of the Maxwell House television new product advertising increased 51%. Before the spot campaign began, 63.5% of people surveyed were aware of Maxwell House advertising; two months later, figure rose to 96.2%. Awareness decreased as much as 72% (magazines).

2. During spot tv drive, purchase of new brand increased 98%. Before campaign began, only 11.4% of people reported M-H as brand most recently purchased; after the two-month spot campaign, almost twice as many—22.6%—said this was their most recent coffee buy. Biggest dropoff in brand purchase was 80% for Nob Hill Coffee; the second biggest gain, 50%, for Gold Shield, only about half of that reported for the M-H label.

3. When second study was run, the number of people reporting they had bought the new Maxwell House Western Blend brand that very week had increased 1,154% in the time span that elapsed before and after the spot television campaign.

# THINGS



\$3,000 can buy the creative talents of a musical commercial producer for a national radio or tv campaign. Commercials for regional campaigns usually cost around \$1,500, while one for a local flight may scale down to about \$750. Here Bob Swanson, head of Robert Swanson Productions in N.Y., and trombonist compose music for commercial jingle

\$38 can buy an "assembly-line" musical commercial, but one which will still go over well in the home town. As many as 30 such jingles can be recorded in a day to tunes already on tape. Tunes checked to guarantee exclusivity. Shown here checking tunes against grid map: George Sweeny and Warren Ainley of The Jingle Mill, N.Y.C.



► To say it with music can cost from \$38 to \$3,800. Trick is to get best for money.

► Here are straight-from-the-tuneshop hints to help keep up with jingle boom.

The toughly competitive broadcast jingle business is booming in 1960. And as it booms, admen say the jingles keep getting better. Reason: Advertisers, already well aware of the memorability a jingle gives their sales message, are also becoming increasingly conscious of the range of jingles around. So they're becoming more finicky, fussier about the quality of the jingles.

Today, practically everyone with something to sell would like to do it with a jingle. But in many cases the factors of cost and speed of producing become prime considerations.

So the jingle business, although riding a wave of demand, is caught in a squeeze between clients who demand quality and those who look for economy. The answer lies, at all levels (a jingle producer needs both local and national business to survive), in more understanding of the jingler's craft. Answers to the following questions should help effect that understanding:

- To what extent do agencies and jingle shops work together, and how successful are such partnerships?
- What is the current status of the demonstration record ("competitive demo")?
- What kind of jingles can the advertiser expect for his money?
- Do the new musician contracts increase or decrease costs?
- What legal safeguards does musical commercial have? How can jingles be protected?

Here are the answers SPONSOR found in an industry roundup:

Agencies and jingle shops apparently do work well together; in fact

# TO KNOW IN BUYING JINGLES

ere is every indication that admen ink highly of the jingle makers and eir musical products. A recent sury by Phil Davis Musical Enterprises (reported in SPONSOR 5 December 1959) showed about fourths of agencies responding hire mmercial musical producers for development of musical material. About % reported they leave jingle development up to the tv film company or e recording studio, while 19% cre the jingle ideas and compose all iginal music within the agency.

But even those agencies which cre their own jingles usually rely on e jingle producer for scoring, arrnging and production. Agency-conived jingles take little coin from e pockets of the jingle factories.

Creative fees among the leading usical commercial producers for a idio/tv jingle are pretty well standrdized at \$3,000 for a national account, \$1,500 for a regional and \$750 or a local campaign (though New ork, Chicago and Los Angeles are assed by most as regional). In a urvey of jingle producers, SPONSOR found that these charges are rarely aived more than \$150-\$200 when the gency supplies completed music and rics.

As one musical commercial producer put it, "Agencies do not retain ese men to make money on jingles, ut for a measure of insurance; with ne amount of sweat that's been put nto the tune, they want to own it ock, stock and barrel."

Thus, after a Joe Hornsby at BDO, a Ben Allen or Hal Taylor at . Walter Thompson, or a Chet Gerack at McCann-Erickson have toiled t the music and lyrics, payment for sound," "style" and other intangibles of the jingle producer still come igh. Hornsby, for example, used Forell, Thomas & Polack to produce is current Campbell Soup radio jingle, Robert Swanson Productions for he latest Lucky Strike jingle. Even n agency like Compton with its own studio production facilities will call n a jingle company to produce the ommercial.

A relatively new business in terms

of emphasis on originality, the jingle industry is moving toward more safeguards to offset agency and client worries about rights and duplication. Whereas five years ago, only 5% of tv film commercials carried original musical scores, today's figure is closer to 85%. The importance of safe-guarding material has become of prime importance. One company, Fallaice Productions, backs its guarantee of originality with an insurance policy amounting to \$1½ million.

The mushroom growth of the musical commercial shops raises the question: Where do they spring from? Ad agencies and Tin Pan Alley are the two primary sources. By industry estimates, around 85 musicians and former agency jingle men in New York City alone work in the creative end of this field; of these, only about a score have their own shops.

The fiercely competitive nature of the jingle-making business makes it almost essential that the head of one of these firms be a musician himself. The demise of several good shops in the past year can be traced to the lack of enough management talent that could double on sax or kettle drums.

The reason lies in the "competitive demo" — the demonstration record that the jinglesmiths expect to live with for some time. Roughly \$1,000 for four or five demos is part of the budget for virtually every national commercial that will involve music. The fee for a demo—\$200-\$300—means the company will scarcely make money on it. But the less tal- ent that has to be recruited from outside the shop, the more economically a jingle producer can turn them out. It steps up his volume, too, an essential if he is to survive overhead costs. Of 13 jingles Robert Swanson told SPONSOR about in an average week, 10 were demos, three were "finals." He reported turning out five demos in one five-hour recording session—among them a cigarette, a coffee, a gasoline, a reducing product, a paint —whereas a finished jingle requires a four-hour session. A big orchestra would take a full day.

(Continued on next page)

## HERE ARE THE LEADING MUSICAL COMMERCIAL PRODUCERS

(Based on SPONSOR survey of agen- cies in three regions of the U. S.)

### EAST COAST

Jimmy Carroll
Phil Davis Musical Enterprises
Fallaice Productions
Forell, Thomas & Pollack
Goulding-Elliott-Graham Productions*
Jingle Mill**
Jingle Workshop (Raymond Scott)
Music Makers (Mitch Leigh)
Ray Martin-Paul Mamorsky
Scott-Textor Productions
Willis Shaefer
Robert Swanson Productions
Richard Ullman Productions (Buffalo, N. Y.)

### MIDWEST

Harry H. Coon Productions
Jewell Tv & Radio Productions
Fred A. Niles Productions
Bernie Saber, Inc.
Bill Walker Productions

### WEST COAST

Ad-Staff (Don Quinn)
Freberg, Ltd.*
Del Porter

\*These shops create copy as well as musical theme.

\*\*Supplying local stations and advertisers only.

To survive the problems of overhead, a jingle shop must recruit regional and local business. It cannot rely on New York agencies to supply it. With more advertisers becoming

for competitive demonstration records, a lot of waste motion on the production side is thus eliminated. The demo is usually made when the account is in the bag, which means

involved, a sequence rundown of the first steps in production of a radio or tv jingle goes like this, according to Tony Fallaice, president of Fallaice Productions: "First, our client fur-

## HOW DO RADIO JINGLE COSTS COMPARE IN 1960?

Based on industry estimates in SPONSOR interviews with musical commercial producers

### NATIONAL ESTIMATE (Big Band) (over 12)

5 Vocalists @ \$45 each + \$7.20 each rehearsal	\$ 261.00
5% AFTRA Pension & Welfare Fund	13.05
21 Musicians, @ \$30 1st hr., \$20 2nd hour—leader double	1.100.00
5% Musicians Pension & Welfare Fund	55.00
6% Payroll tax on above talent	81.66
Studio—4 hours @ \$40 per hour	160.00
Creation, arranging and copying	3.000.00
15% handling	228.15
<b>TOTAL \$4,898.86</b>	

### REGIONAL ESTIMATE

5 Vocalists @ \$36 each + \$7.20 each rehearsal	\$ 216.00
5% AFTRA Pension & Welfare Fund	10.80
4 Musicians @ \$33.50 each—leader double—1 hour	167.50
5% Musicians Pension & Welfare Fund	8.38
Studio—2 hours @ \$40 per hour	80.00
6% Payroll tax on talent	23.01
Creation, arrangements & copying	1,250.00
15% handling charge	69.53
<b>TOTAL \$1,825.22</b>	

### LOCAL ESTIMATE

5 Vocalists @ \$18 each + \$7.20 each rehearsal	\$ 126.00
5% AFTRA Pension & Welfare Fund	6.30
4 Musicians @ \$33.50 each—leader double—1 hour	167.50
5% Musicians Pension & Welfare Fund	8.38
6% Payroll tax	17.61
Studio—2 hours @ \$40 per hour	80.00
Creation, arrangements & copying	750.00
15% handling charge	56.03
<b>TOTAL \$1,211.82</b>	

jingle-conscious, the business is being sought at a greater rate than ever before both through agencies and by direct contact.

Since local and regional budgets will not normally stand an allocation

the pre-sell job is being stepped up by most shops. Agencies and clients alike in smaller markets can expect to feel the effects of the push soon if they haven't already.

When the competitive demo is not

nishes us with copy requirements by phone, letter or personal conference. When we have written lyrics that we feel are in proper shape for experimental recording, we contact him for

(Please turn to page 67)

# Volkswagen's fast new tv commercial gimmick

- Scenery is eliminated in dealer commercials using demonstrations set against stylized art backgrounds
- F&S&R and Transfilm use Eastman's new rapid and inexpensive matte process fusing art to live action

A couple of insistent and persistent problems long-connected with automotive commercials were recently solved by Volkswagen. The problems: distraction of scenery used in standard location scenes showing vehicles driving through the countryside, and bad weather, causing production delays with a consequent boost in costs.

Volkswagen dived into the problems, came up with a novel gimmick which it worked into a dealer campaign. Using Eastman color negative film and shooting its vehicles inside a studio, the company created a set of automatic mattes which allowed live-action demonstrations to be printed optically over stylized art backgrounds on the completed commercial.

The matting process, selected by Volkswagen's agency Fuller & Smith & Ross with producer Transfilm-Caravel, utilizes one of the characteristics of Eastman color negative film—the ability to filter out a studio background if it is specially prepared as one of the basic colors, such as blue (red or green can also be used).

When the film loads are taken out of the camera, one load shows up as a perfect set of silhouettes or opaque mattes covering each of the 1,440 frames in the minute commercial. This set of self- (or automatic) mattes is then utilized in an optical printer which perfectly combines live action with art work which is filmed separately on an animation camera stand.

This Eastman system is one of several eliminating much of the tedious, costly work involved when each of the mattes is done by hand, as in the rotoscope process. Another system

(not described here), in which infrared light acts on the background to silhouette the subject, also produces a set of self-mattes.

Technique of these commercials was conceived by Peter Cardozo, Fuller & Smith & Ross v.p. and tv creative director. The execution was carried out in cooperation with agency film producer and v.p. Byron McKinney and Harvey Plactic of Transfilm-Caravel, who handled the complicated optical and editorial film work.

As part of a comprehensive dealer campaign, kits consisting of four 60-second, open-end commercials with complete storyboards, were made for local dealer placement. While opening shots featured the Volkswagen car for immediate brand identification, emphasis was on truck and utility vehicle sales. Each of three commercials stressed one of these vehicles. For example, copy for the panel truck highlighted such features as: "parks in three feet less space," "costs only half as much to run as an ordinary panel truck," "big double doors" and a capacity of "80% more load" than other half-ton vehicles.

While economy was similarly stressed in the pick-up truck commercial, dealers' attention was called to versatility for operation on bad roads, with larger loads and at lower expense. Also pointed out was the truck's storage department for equipment.

"Split personality" supplied the theme for the third commercial, involving the Kombi station wagon. Here copy pointed out how removing

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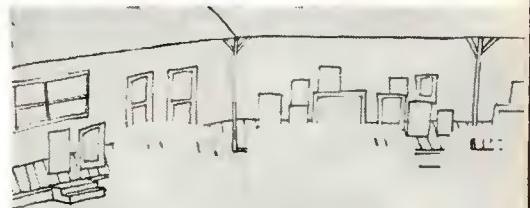
HERE'S HOW LIVE ACTION AND ART BACKGROUNDS ARE MATCHED



1. Vehicles are filmed against all-blue background on Eastman color negative film which can filter out any of its three primary colors



2. Silhouettes automatically become a set of self-mattes which are used to control art/live action blending in optical printers



3. Art backgrounds are printed in except for silhouette areas reserved for live action filmed in studio, which is added in last step



4. Finally live action is burned into empty holes left in each frame. An opposite set of mattes control this in the optical printer



**TABLE-TURNERS:** Howard Eicher (l), general manager of WSAI, Cincinnati, and station news director Bill Gill, go over each issue of both Cincinnati daily newspapers before they write the critiques on them which are broadcast each day 9 and 10 a.m., noon, 5, 6, and 10 p.m.

## RADIO TURNS THE TABLES

- This Cincinnati radio station is handing newspapers a dose of their own medicine in a critique switcheroo
- Two local dailies whose tv/radio reviews have judged broadcast are getting same treatment from WSAI critics

**I**t finally happened: man bit dog. Out in Cincinnati, radio station WSAI has begun airing regular critiques of the two local newspapers, handled in the same vein as the press has been handling reviews of the broadcast media.

"Every major newspaper has a critic," Howard Eicher, vice president and general manager of WSAI, told SPONSOR, "and I believe that WSAI is the first radio station to offer a broadcasting counterpart to this service."

"Newspaper critics have showered

both radio and tv programing with flowery phrases in the past and continue to do so, but on a much smaller scale, I believe. They also delight in ripping us apart—the payola and quiz show scandals being prime recent examples—and repeatedly poke fun at effective radio programing under the guise that it isn't what the public wants. And they delight in disparaging many of the effective commercials on both radio and tv. As program directors, most radio and tv critics wouldn't last five minutes.

"Both Bill Gill, our news director,

and I," Eicher went on, "feel that the papers should be praised when they do a job well, but that they should be criticized for poor efforts and lack of industry-wide progress. We simply asked ourselves, 'What have the newspapers done to improve their product over the past century while they are tearing our product apart?'"

Six times daily WSAI probes this question on the air, sitting in judgment on the local press in the same way that the press has been sitting on air programming. There is one difference, however: WSAI offers both newspapers equal time on the air to reply to their comments, if they wish. To date, neither paper has taken up the offer.

Indeed, except for announcements of the series when they began on 11 January, the newspapers have chosen to ignore their critics. Word in Cin-

cinnati advertising circles is that editors of the papers have ordered no mention of the WSAI reviews.

But the reviews are attracting considerable notice among listeners (a lot of them write in either to applaud or take issue with a critique) and within the advertising industry. "It's about time somebody took out after the newspapers. They have become pompous, self-satisfied and smug," was the comment of a Cincinnati agency vice president.

"Particularly reprehensible was the way the papers jumped on the Congressional bandwagon" continued this agency v.p., "giving the whole advertising fraternity a black eye, which they were more than willing to do in order to knee the radio and tv industry . . . WSAI's action is a masterpiece of tongue-in-cheek."

"The fresh concept of newspaper critiques by a radio station is most stimulating," says John T. Nolan, Jr., president of Keeler & Stites Advertising Agency. "Those I have heard on WSAI were fair and constructive as well as thought-provoking."

Says Robert Grannen, vice president of Leonard Sive Associates, another Cincinnati ad agency: "It's the sort of thing a progressive radio station should do."

In the WSAI reviews of the press, orchids are tossed right along with brickbats. "The editorials commend the papers on some articles and make constructive criticisms of newspaper weak spots," says Don Kimel, area sales manager for Northwest Orient Airlines. For example, here is an "orchid" excerpt from a recent aired review: "The Cincinnati Post for this afternoon carries a column by John Troan, which has been long overdue. The subject expounded by this able writer deals with rates charged by many hospitals; such habits as charging a patient for meals he is too ill to consume, levying a charge of 25¢ for one aspirin. . . . WSAI suggests you read carefully the column of John Troan in today's Post."

But WSAI reviewers have learned what newspaper columnists discovered long ago—that brickbats are more memorable and create more stir than do bouquets. At right are examples of peppery criticism from this new press "column-of-the-air."

## WSAI REVIEWS THE PAPERS: EXCERPTS FROM CRITIQUES

*"I don't think there's a broadcaster in the United States who would put a whiskey ad (They don't accept them in the first place) adjacent to Captain Kangaroo. Yet tonight the Cincinnati Post and Times Star 7-Star Final has a quarter-page whiskey ad right next to Captain Easy, one of the favorite comics of the kids. . . . It seems unnecessary since there are 32 pages in tonight's paper and only three whiskey ads."*

*"This morning's Enquirer should give a surge of hope to the lambasted television industry. Over the past few months, the Enquirer has carried several scathing denunciations by its broadcast critics concerning the manner in which television commercials employ schemes and devices to illustrate various products. One of the most severely criticized tv commercials had to do with demonstrating the speed of a certain pain-killer. Well, fellows, take a look at what the newspaper has come up with. Yep! Big as life, on page 2-A there is a giant size photographic demonstration of how a pain reliever starts to work faster than other pain-relieving tablets. . . . This single example may well illustrate the lack of sincerity in newspaper criticism of a competing industry."*

*"Mary Wood (radio/tv columnist of Post & Times-Star) today covers . . . the problem tv film editors have in cutting those old movies to fit segments of the broadcast day. This is no easy problem for the tv stations where commercials and entertainment must be timed to fit the clock. I'm sure all broadcasters envy our newspaper competitors who can keep adding pages and pages with no worry about the balance of advertising and news. . . . We estimate that over two-thirds of tonight's paper is . . . advertising, and I think that's a pretty good place to draw the line. If any more than two out of three pages are ads, then let's drop the word newspaper, and call it a shoppers' guide."*

*"Regarding the flock of writers known as 'advisors to the lovelorn,' when will newspapers, which enjoy the well-deserved respect accorded to the Post, realize that the sometimes vulgar subjects actually become disgustingly offensive? Today's tripe in Dear Molly (the column concerned an unwed mother-to-be—aged 12—whose problem was her boy friend putting off the wedding) certainly should qualify for jurisdiction under obscene literature ordinances. It is indeed difficult to conceive of intelligent parents allowing such trash to be placed at the disposal of teen-age readers. There are still sufficient clergymen and charitable organizations to deal with such personal and lurid problems. . . . We seriously question whether or not such a letter was ever received by the Dear Molly editors. It remains almost impossible to believe that any person of sound mind would write to a newspaper for advice on so delicate a problem."*

# How Durkee pre-tested its net tv

- Durkee strategy on minced onion shows importance of careful buys, high creativeness for limited-budget push
- Food firm, previously print-oriented, used Detroit spots to check on tv; followed with 35-week net plunge

**T**here've been some changes made at Durkee Famous Foods.

First, late in 1958, this division of the Glidden Co., Cleveland, converted its instant minced onion package from a small spice jar to a large, "family-size" box. Then, in keeping with the new look, after an 11-week television test in Detroit, Durkee switched the bulk of its advertising for minced onion (and other national consumer products) from print to network tv. The 35-week buy, launched in mid-October, encompasses *Today* and *Jack Paar* on NBC, and ABC's *Gale Storm, Day in Court, Love that Bob* and *Beat the Clock*.

As Durkee director of marketing Frank Daniels puts it, "We decided to apportion the major share of Durkee's budget to tv because of its ability to deliver mass impressions with great continuity, while providing coverage of marketing areas closely aligned to our distribution pattern." It is estimated that total viewer impressions for this network drive rounds off to 300 million. Target: the large number of housewives

in daytime and nighttime audience, plus food brokers and chain store operators who watch tv at night and who are more inclined to pitch in if they see evidence of the campaign.

The Detroit test consisted of 20 spots a week (16 Feb.-1 May), over WXYZ-TV and 12 spots a week over WWJ-TV (16 Feb.-6 March and 30 March-10 April). Pulse interviewed 500 housewives prior to the flight and another 500 afterward. Whereas a scant 12.2% had heard of Durkee's instant minced onion beforehand, the post-test figure reached 48.4%. Of those who were instant minced onion consumers, the number purchasing Durkee's brand jumped from a pre-test 40% to 90% after it ended.

Meticulous care went into the Detroit-tested trio of 60-second film commercials developed by Durkee and its agency, Meldrum & Fewsmith, Cleveland. "Memorability was the guiding factor, since a modest budget ruled out the luxury of saturation," explains agency radio/tv v.p. Bruce Stauderman. "Every exposure had to count that much more."

The first two films serve to introduce the product—demonstrate its advantage over fresh onion and indicate how it can be used. The third commercial, made for late stages of the campaign, includes several suggested uses for the product. It was designed primarily to increase consumption by housewives already using Durkee's. There is a tie-in with the other two spots through inclusion of some sell against fresh onion.

In the cause of memorability the films are replete with extreme close-ups, highly amplified and distorted sound effects. Number of words is minimal, for the same reason, and they are carefully chosen on the basis of word-association studies. For instance, in reference to the "enemy"—fresh onion—"work," "waste" and "tears" are key words.

With these tools, Stauderman, working closely with the production staff at Fred A. Niles communications center, Chicago, built a vivid contrast between fresh onion and Durkee's instant, minced version. On screen there's evidence of difficulties with fresh onion: hands engaged in labors of slicing, waste slices all over the place and a full-screen shot of a tearing eye. Accompanying this visual are highly amplified sounds of chopping, scraps in motion and a tearful female sniffle.

For the Durkee brand, there is a clean, uncluttered close-up of one

## DURKEE GETS MEMORABILITY WITH FILMED AND LIVE ACTION



LIMPID POOL is marred when fresh onion is used, says Durkee commercial. Tears re-enter eye as symbol of Durkee gentleness



WASTE-FREE, clean operation of pouring Durkee's [onion] from box to spoon is contrasted with messy chopping of fresh onion



LIVE action shot catches ABC's Bud Collyer about to devour giant sandwich made with real bread, fixin's and Durkee Famous sauce

hand tilting the box to pour the onion into a spoon held by the other hand, followed by a shot of a hand sprinkling a spoonful of the same easy-to-use seasoning over a tasty-looking casserole.

To dramatize further the contrast between fresh onion and Durkee's, a hand is shown vigorously chopping fresh onion; then, a sudden stop, accompanied by the announcer's "no work." This is followed by the tearing eye again, but this time the tear goes back into the eye while the announcer says, "no tears."

The commercials end with, "If you don't see it in the store, ask your grocer." This was inserted not only to stir up new distribution, but also as a bid for choice shelf locations where already carried.

In addition to their Detroit flying colors victory, which won them a birth in Durkee's net tv lineup, these films have been honored by the trade. They were voted the best tv spot series of 1959 by the Fifth Dist., Advertising Federation of America; received honorable mention from the Chicago Federated Ad Clubs, and were honored by the Cleveland Ad Club, "based upon comparison of results with objectives."

Some of the success of these commercials is attributed to close collaboration with the film producer. The Niles outfit, selected on the basis of its food photography, was brought into the planning from the start. Before any ideas were "locked up," Niles determined whether they were feasible under the Durkee budget. Agency and producer worked together on special techniques for the films.

Only after this extensive preparation were the commercials submitted for client approval. "This system, in most instances, should prove far more effective than submitting final plans to the producer with the lowest bid," observes Stauderman.

The net tv campaign for Durkee's other nationally distributed products—Famous sauce, spices and Snowflake coconut—is on a smaller scale. Memorability for the few Famous sauce exposures is achieved with a Dagwood-type sandwich made of real bread, turkey, lettuce—and the sauce



STRATEGY for Durkee's network tv gets reappraisal by (l to r): Ralph Wright, account exec. Bill Northrop, v.p.-account sup., Bruce Stauderman, radio/tv v.p., (all with Meldrum & Fewsmit agency), and Frank Daniels, dir of marketing and George Greve, ad mgr, both with Durkee

—munched by Bud Collyer on *Beat the Clock*.

There were taped commercials for spices and coconut aired around Thanksgiving and Christmas. New films are in work for these products scheduled for March and April. The spice film commercial has its institutional side. It includes an antique spice dispenser and lab shot showing spices undergoing tests—all to build the experience and reliability image for Durkee.

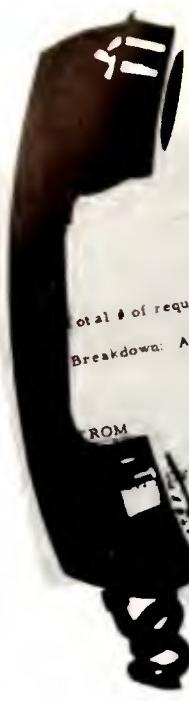
M&F created several print ads and a brochure to dramatize the campaign to the trade. Color and black-and-white series on the theme, "Durkee goes network morning, noon and night," ran in food trade publications. The announcement ad led off with "early in the morning" (Garraway) and proceeded chronologically through the day and night. There was an ad for each show in a continuous series of five insertions in each publication.

Other broadcast activities for Durkee include spot tv and radio. The tv is limited usually to New York and

Chicago, where a four-week campaign recently ended. WCBS-TV, New York, and WGN-TV, Chicago, each aired about four 60-second spots a week. Spot radio is Durkee's main medium on the West Coast for a few of its products distributed only in that region.—margarine, mayonnaise and salad dressings.

The agency and Durkee's advertising department put together a colorful booklet shaped like a Durkee minced onion box, consisting of product information and merchandising materials. It included a two-color "bascart" poster headlined "no more tears" and featuring an "as advertised on" list of the tv shows. Other merchandising aids: special display bins, recipe tear-offs and shelf-talkers to be hooked on price rails.

All new Durkee commercials will include a reference to the parent Glidden Co. The purpose is to establish a unity behind all of the products advertised. The usual closing for each commercial is expected to be "another famous food by Durkee, a division of the Glidden Co."



READERS' SERVICE REPORT (Week ending 2/12/60)

Total # of requests 103  
Breakdown: Agencies 41, Stations 23, Reps 16, Advertisers 13, Misc. 20

AGENCIES

SUBJECT

Date of nighttime radio story

SUPPLIED  
Yes - 23 Jan. 1960

Any info on dessertopping

Yes - Part-day data

Baseball roundup tear

Yes

ROM

Not in SPONSOR

LEGLER

WALSH Local tv listing

## GOT A RADIO/TV QUERY?

This SPONSOR service to subscribers draws 100 inquiries weekly, mostly from agencies

**B**ack in 1954 SPONSOR started a Readers' Service department. The purpose: to furnish its readers with detailed and useful information on every phase of radio/tv advertising.

Today this department handles more than 100 requests per week ranging all the way from supplying source material for an adman's speech or a Harvard student's graduate thesis to advising a gentleman visitor from Japan on how to set up his trade show. The department maintains a complete index of all the articles published by the magazine together with an updated research file of industry statistics. Both are at the disposal of SPONSOR readers. A call to Readers' Service is all it takes. Next time you have a question maybe RS can help you find the answer. For example, you may need a SPONSOR article or chart for some project you're working on. Jot down the title and date and call or write Readers' Service.

Reprints? Back copies? Readers' Service will do its best to assist you with layout problems or in meeting delivery schedules.

Perhaps you'd like to use the SPONSOR library. You'll find a complete collection of trade publications and

industry source books and an RS representative will be happy to show you around and pick out the material that you'd like to see.

Or maybe you're planning a trip out West, or coming East for an important conference. The SPONSOR 5-City Directory lists the admen's favorite hotels and dining places in New York, Los Angeles, San Francisco, Detroit and Chicago. For your business convenience the Directory also includes listings of Agencies, Representatives, Advertisers, Networks and Groups, Research and Trade Organizations, Program and Commercials Producers, Trade Publications and News Services and other categories. RS can tell you how to get your copy.

Once RS had no answer. A distraught housewife called and complained that she had been taken for a ride by a car dealer. RS offered sympathy. It didn't do. She thought RS was the better business bureau.

However, for the answer to any question that you may have on radio and television advertising, dial MUR-ray Hill 8-2772 in New York. The RS representative who takes your call is waiting to help you.

## Grass-root

Coats & Clark moves half of \$1,000,000 ad budget to net radio, enlists Godfrey

Sewing, art needlework giant counts on CBS star salesman to reach grass roots

**E**ver hear of Coats & Clark? If you're male, chances are you haven't, but this isn't likely to bother the company too much. You see, it manufactures threads, yarns, zippers, binding tapes, crochet cotton and embroidery floss—of profound interest to the ladies almost exclusively.

There is a man, however, who not only has heard of Coats & Clark, but enjoys talking to the women-folk about it—coast-to-coast. He very wisely doesn't set himself up as an expert in what is rightfully the ladies' bailiwick. His approach is to pass on information he has learned from his friends at C&C.

Arthur Godfrey is the man; he's spoken for C&C on his CBS radio network show since 4 January. Over the coming year roughly half of C&C's nearly \$1,000,000 ad budget will be devoted to this net radio campaign, first major broadcast effort for a previously all-print advertiser. The 52-week buy consists of two 10-minute segments one week (Monday and Thursday), and one the next (Wednesday), on an alternating basis. Each segment allows for two minutes and 10 seconds of commercial time.

The new media set-up follows C&C's shift from Kenyon & Eckhardt, its agency for 21 years, to Fuller & Smith & Ross, on the account since last July, after a multi-agency competition. Explains F&S&R group head George Lyon, "Estimates are that over half of the sewing and art needlework in this country is done in rural and small town areas. Radio's penetration of these communities and Godfrey's proven effectiveness at the grass roots were significant factors in the media decision. C&C produces

# radio strategy of a thread maker

all types of threads for home use, in a multitude of colors. For example, in mercerized sewing thread alone there are 136 colors. For art needle work varieties of Redheart yarns, crochet cottons, embroidery floss number in the hundreds. "Godfrey does a fabulous job of making this complex group of products interesting by providing a light touch," says Lyon.

Godfrey bases his taped commercials on the scripts, but something in the prepared text usually catches his fancy and brings out the ad-libs which are his trademark. Sometimes he waxes humorous, as when he referred to the C&C thread's "boilfast" quality. "That means the color won't fade even if it gets boiled," Godfrey pointed out, adding, "but I don't know what'd happen if you fried it."

He also had fun with the brand name for C&C's thread. O.N.T. (Our New Thread), in use since the 1860's, though the thread itself has been improved many times since. "I think 'O.N.T.' came out about the same time as 'P.D.Q.,'" quipped Gorfrey.

C&C is considered the leading thread and yarn manufacturer, and for these products conducts a primarily "service" campaign. The theme is that C&C is "headquarters for ideas in the art needlework field." Godfrey tells listeners about the instruction books and design leaflets which the company publishes, and new colors that are introduced.

From time to time Godfrey spearheads special promotions for C&C. In January he did one for its Redheart yarn, as a tie-in with the company's "design of the month," an afghan. He suggested that the ladies pick up C&C's free instruction leaflet for the afghan, purchase the necessary yarn, which was on special price, and get to work. F&S&R provided point-of-purchase posters with Godfrey's picture and the headline, "Arthur Godfrey announces a special sale on Coats & Clark's Redheart yarns."

For zippers the strategy differs because C&C faces stiffer competition. Furthermore, zipper displays take up considerable space and store managers will not carry more than one

line. Godfrey is the key to a two-fold drive for wider distribution. He urges the women to ask store salesmen specifically for C&C zippers. Meanwhile, C&C has merchandised Godfrey's persuasive powers to chain store headquarters and department store buyers by sending them recordings of his initial zipper commercials. In addition, the company reaches merchants with trade publication ads pointing out that Godfrey has been enlisted in the C&C zipper cause.

Before Godfrey departed on a six-week trip to India, he pretaped all of

the C&C commercials for the period. The taping was geared for smooth transition between Godfrey and Sam Levenson, who conducts the program during his absence. Levenson "throws the ball" to Godfrey, they quip, Godfrey does the commercial and then throws the ball back to Levenson.

The company's consumer print ads run in pattern books and women's magazines, some carrying a reference to the Godfrey sponsorship. One current use of the print ads is to explain C&C's color co-ordination system for

(Please turn to page 54)

**SALESMAN GODFREY** is the main topic in this conference among Fuller & Smith & Ross executives on the Coats & Clark account. (l to r): George Lyon, v.p. and group head; Catherine Ames, radio tv producer; Donald Leonard, media dir. Arthur Duram, senior v.p. radio tv



# In what copy areas should agencies exercise caution?

**Network executives discuss official attitudes toward copy claims, their verification and construction, without hampering creativity**

**H. A. Carlborg, dir. of program practices, CBS TV, New York**

There is no question but that the area of personal products creates a substantial challenge to the creators of television commercials in their endeavor to combine selling impact with good taste. The objection to personal product advertising stems from its obtrusive invasion into the area of taste and is due to two main factors; the use of scare or negative copy and the showing of clinical visual devices.

It is the policy of the CBS Television Network and CBS Television Stations to work with creative people from the standpoint of examining every possible copy approach so that arbitrary decisions will not be made to the disadvantage of advertisers in the personal product field. We certainly recognize that the cause and effect principle is inherent in the selling process but the overemphasis of the scare situation, the negative approach, which creates the "cause"



*Use of scare copy, showing clinical visual devices*

very often leads to such commercials which are offensive to our audience. In cases like this, we suggest positive themes so as to remove a source of justifiable criticism.

In the case of clinical video devices, we are concerned with techniques which often duplicate internal body organs. Here again we seek to avoid offensive video handling by the use of schematic presentations which present the principles involved with

the function of the product rather than unpleasant clinical aspects. We urge agencies to work closely with us with storyboards and other preliminary material so as to avoid production commitments which will lead to the preparation of costly material which might be totally unacceptable.

Two additional areas for special caution: One is that of product claims. Here it is very important that the zeal of the copywriter not exceed the limits of product performance. Puffery is one thing but specific claims are another. We require all claims to be fully authenticated.

The other area is one of product demonstration. The CBS Television Network will permit artificial techniques to be used in product demonstrations as long as there is no deception to viewers. Here again the demonstration technique might prove so intriguing to the creative people in agencies and film studios that the idea will exceed the qualities of the product.

**Joseph F. Keating, v.p. in charge of programming, Mutual Broadcasting System, New York**

We at Mutual use the simplest and probably most direct guideposts there possibly could be in determining good taste, morality, mores, ethnic values and integrity of the programming we air—whether it be in news, special features, sports or the commercials themselves.

And these guideposts are: our own consciences, the consciences of our advertisers and their agencies plus two of the toughest controls in the United States today, the public (who can twist a dial or flick off a radio with the twist of a wrist) and our 458 community-conscious station owners.

All our material must pass these tests—or it doesn't get on the air. We would be most foolhardy if we didn't follow this simple practice. Firstly, all of us like to live with our consciences—as do your readers, too.

Secondly, anybody worth his weight in broadcasting likes to feel that the public is listening to him or her and that the material he or she are broadcasting is truly in the public interest.

Since we at Mutual own no stations we have no *en famille* situations cropping up to camouflage our guideposts. The independently owned stations affiliated with Mutual maintain such liaison with our network



*We consider accuracy first, then understandability, integrity*

because they feel we give them what they want—plus services they cannot practicably supply themselves.

By the same token the philosophy of the network affiliate is to program his station so that it can provide the maximum in service to the listeners in his community. It never necessarily follows that what is considered good public service in New York City, Philadelphia, Washington, Chicago or Los Angeles is also good public service in Minneapolis, Milwaukee or San Francisco. Each community has its ethnic viewpoints.

The resident owner of an MBS affiliate, accordingly, since he actually lives with his listeners, knows what they want to hear, how they want their material presented and what cultural and civic enterprises should be either enhanced or toned down.

Thus, the network affiliate is far from being the hot-rod operator, the chaos expert, the creator of phony news. He is the community-conscious broadcaster who wants to give his listeners all the factual information and communications services in his power to give.

In determining acceptability of advertising copy, we first check accuracy, then understandability and in-

egrity of copy exploiting the particular product. If there is any doubt, no matter how slight, copy is amended—always with the fullest cooperation of the advertiser and his agency.

**Percy Smith**, commercial copy administrator, NBC., New York

The television commercial enters the home and is seen by the entire family group, children and adults alike. For this reason tv advertising must be handled with special care.

There are few products that cannot be advertised on television. The trick, in many cases, is to find a way to present the product within the bounds of good taste. It is true that good taste is not always easy to define, but we have learned from experience through the years that certain techniques offend the average viewer. One of these is the pseudo-scientific diagram of the human anatomy and the other is the "hard sell" that tries so hard it becomes strident and annoying.

One of the great challenges to the producer of commercials is to integrate his advertisements into the program so smoothly that the viewer will remain in front of his set and watch it with pleasure. This integration requires attention to the sound—both the volume and the tone. If the volume of the commercial is raised above that of the program, the effect can be irritating. If the tone of the commercial differs sharply from that of the program—the blare of a trumpet, for example, after the sound of soft voices—the effect is equally jarring.

Visual effects are as much a part of the advertiser's message as the copy itself. They should not be used in any way that might deceive the

In 10 years of network television we have learned a good deal about what offends and what pleases the tv audience. Drawing on this experience, client, agency and broadcaster can cooperate to present tv commercials that enter the home as good salesmen and welcome guests.

**Grace M. Johnsen**, dir. of continuity acceptance, ABC, New York

Agencies should exercise caution in the same areas in which they have always exercised caution.

Most advertisers, it has been our experience, are eager to be able to validate their claims and to uphold believability in advertising.

A few, because they are new to a medium or because they are carried away by creative fantasy, may sidestep or cloud the basic principles of integrity. There is no one who deliberately wants to lose the audience—the broadcaster, client or ad agency.

But sometimes in youthful eagerness to beat the competition a person may throw caution to the winds in order to beat the other guy to the punch, and by stressing competition, he may lose sight of the ultimate goal.



Total effect concerns us, not so much particular words

Adherence to the broadcasting companies' standards, the NAB and AAAA Codes, honesty to themselves, adherence to the spirit of decisions of local, state and Federal agencies; avoidance of indiscriminate use of words such as new, revolutionary, miracle, when such is not, in the common parlance, correct; consideration of the whole effect rather than emphasis on particular words or phrases which, while accurate by themselves, when viewed as a whole give a contrary impression; less emphasis on comparison of competitors' products; and avoidance of flamboyancy—these are the ways which advertisers sustain credibility in advertising and the way in which each one of us upholds believability in the American way of life and in the integrity which makes each of us free as individuals.



"Hard sell" that tries so hard it becomes strident

viewer. It is one thing, for example, to replace a scoop of ice cream with some substitute material that will not melt under the heat of the television lights. It is quite another thing to call attention to the fine texture of the material and compare it with competing ice creams.



## C-O-M-M-A-N-D-I-N-G L-E-A-D-E-R-S-H-I-P on all viewing fronts!

**WREX-TV continues to dominate Rockford and Area Viewing . . .**

- **AT NIGHT**  
45 of the Top 50 Shows . . .
- **IN THE DAYTIME**  
All 20 of the Top 20 Shows
- **TOP WESTERNS**  
7 of the Top 8 Shows
- **TOP FAMILY SHOWS**  
5 of the Top 5 Shows
- **TOP SPORTS, SYNDICATED FILM, MOVIES, PUBLIC SERVICE.**

\*Source ARB Oct. 25 - Nov. 21, 1959

**IN FACT . . . All Day and All Night! . . . Every Hour of the Week is "Good Time" on . . . WREX-TV**



# TELEPULSE

# RATINGS: TOP SPOT

Top 10 shows in 10 or more markets: 18-25 Nov., 27 Nov.-  
15 Dec. 1959

TITLE, SYNDICATOR, SHOW TYPE

**Sea Hunt**

ZIV (Adventure)

National average

**19.7**

7-STATION MARKETS

N.Y. L.A. Seattle

**9.6 14.9 25.4**  
wabo-tv krea-tv king-tv  
10:30pm 10:30pm 7:00pm

4-STATION MARKETS

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**23.9 31.5 19.2 18.5 24.2 12.5**  
wnbq-tv wbk-tv wtgn-tv ktuf-tv kron-tv wmal-tv  
9:30pm 10:30pm 9:30pm 10:30pm 7:00pm 7:00pm

**Mike Hammer**

MCA (Mystery)

**19.4**

7-STATION MARKETS

N.Y. L.A. Seattle

**21.7 16.2**  
wrea-tv krea-tv king-tv  
10:30pm 10:30pm 7:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**19.9 3.5 21.0 16.9**  
wgn-tv ckltv-tv ksd-tv wre-tv  
9:30pm 9:00pm 10:00pm 10:30pm

**Death Valley Days**

U.S. BORAX (Western)

**19.2**

7-STATION MARKETS

N.Y. L.A. Seattle

**12.9 14.4 26.2**  
wrea-tv krea-tv king-tv  
7:00pm 7:00pm 7:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**18.5 14.5 26.4 14.9 18.8 14.0**  
wgn-tv wwj-tv weco-tv ksd-tv kpix-tv wre-tv  
9:30pm 7:00pm 9:30pm 10:30pm 10:30pm 7:00pm

**Whirlybirds**

CBS (Adventure)

**17.5**

7-STATION MARKETS

N.Y. L.A. Seattle

**3.7 4.4 25.0**  
wpix khj-tv komo-tv  
7:00pm 7:30pm 7:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**13.9 7.4 17.5 20.8 11.5**  
wgn-tv wxyz-tv wtgn-tv ksd-tv \*wtop-tv  
9:00pm 11:00pm 9:30pm 10:00pm 7:00pm

**Lock Up**

ZIV (Drama)

**16.8**

7-STATION MARKETS

N.Y. L.A. Seattle

**7.6 14.4 14.0**  
wrea-tv kabt-tv komo-tv  
7:00pm 7:00pm 10:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**14.2 10.5 19.5 21.5 21.5**  
wnbq-tv wbk-tv kstp-tv ksd-tv kron-tv  
10:00pm 7:30pm 9:30pm 7:00pm

**U. S. Marshal**

NTA (Western)

**16.8**

7-STATION MARKETS

N.Y. L.A. Seattle

**5.6 8.7 5.2**  
wabe-tv ktvt-tv ktnt-tv  
7:00pm 9:00pm 6:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**15.9 22.0 18.2 12.9**  
wgn-tv wwj-tv ksd-tv wre-tv  
9:00pm 10:30pm 10:00pm 7:00pm

**Manhunt**

SCREEN GEMS (Mystery)

**16.7**

7-STATION MARKETS

N.Y. L.A. Seattle

**4.7 11.4 22.2**  
vnnew-tv krea-tv king-tv  
7:30pm 7:00pm 7:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**17.2 13.0 10.2 19.2**  
wjbk-tv kstp-tv ktvi-tv kron-tv  
10:30pm 10:30pm 10:00pm 6:30pm

**Shotgun Slade**

MCA (Western)

**16.4**

7-STATION MARKETS

N.Y. L.A. Seattle

**10.7**  
wrea-tv ktnt-tv  
7:00pm 8:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**11.2 16.2 12.5**  
wgn-tv wwj-tv \*wtop-tv  
10:00pm 10:30pm 7:00pm

**Border Patrol**

CBS (Adventure)

**15.9**

7-STATION MARKETS

N.Y. L.A. Seattle

**4.7**  
wabe-tv ktvt-tv  
7:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**13.5 21.2 17.0 10.4**  
wgn-tv kstp-tv ksd-tv wre-tv  
9:00pm 9:30pm 10:00pm 7:00pm

**Bold Venture**

ZIV (Adventure)

**15.4**

7-STATION MARKETS

N.Y. L.A. Seattle

**7.2 10.5 23.5**  
webs-tv ktvt-tv komo-tv  
7:00pm 9:00pm 6:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**8.9 11.2 9.9 19.2 12.5**  
wgn-tv wtgn-tv ktvi-tv kron-tv wre-tv  
8:30pm 9:30pm 10:00pm 6:30pm 10:30pm

## Top 10 shows in 4 to 9 markets

**Rendezvous**

CBS (Adventure)

**17.0**

7-STATION MARKETS

N.Y. L.A. Seattle

**6.9**  
webs-tv  
7:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**12.5**  
ktvi-tv  
10:00pm

**Mackenzie's Raiders**

ZIV (Adventure)

**16.3**

7-STATION MARKETS

N.Y. L.A. Seattle

**14.5**  
wxzy-tv kstp-tv  
7:00pm 9:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**14.5 19.0**  
kstp-tv  
9:30pm

**Badge 714**

CNP (Mystery)

**15.9**

7-STATION MARKETS

N.Y. L.A. Seattle

**6.9**  
wnbq-tv  
9:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**12.5**  
kstp-tv  
10:30pm

**Grand Jury**

NTA (Drama)

**14.3**

7-STATION MARKETS

N.Y. L.A. Seattle

**2.9 10.2 19.5**  
wpix ktvt-tv komo-tv  
10:00pm 8:30pm 6:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**8.2**  
wtgt-tv  
7:30pm

**Trackdown**

CBS (Western)

**14.0**

7-STATION MARKETS

N.Y. L.A. Seattle

**9.5**  
kmst-tv  
9:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**9.6**  
wmal-tv  
6:30pm

**American Civil War**

WESTINGHOUSE (Documentary)

**13.7**

7-STATION MARKETS

N.Y. L.A. Seattle

**3.7**  
wpix  
7:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**7.9**  
kpix-tv  
7:30pm

**Flight**

CNP (Adventure)

**13.2**

7-STATION MARKETS

N.Y. L.A. Seattle

**10.9**  
wgn-tv  
6:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**6.9**  
ktvt-tv  
7:30pm

**Highway Patrol**

ZIV (Adventure)

**13.0**

7-STATION MARKETS

N.Y. L.A. Seattle

**3.6 7.7 6.0**  
wnta ktvt ktmt  
7:30pm 9:00pm 8:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**14.2**  
ktvt-tv  
8:30pm

**I Search for Adventure**

BAGNALL (Adventure)

**12.9**

7-STATION MARKETS

N.Y. L.A. Seattle

**4.2 4.9 8.5**  
wpix koop kstpt  
8:30pm 7:30pm 5:30pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**11.9**  
kpix-tv  
7:00pm

**San Francisco Beat**

CBS (Mystery)

**12.1**

7-STATION MARKETS

N.Y. L.A. Seattle

**3.9 11.2 9.5**  
wpix ktvt kmst  
10:30pm 8:30pm 9:00pm

Chicago Detroit Minpls. St. Louis San Fran. Wash.  
**11.3**  
wmst-tv  
6:30pm

\* In Washington *Copter Patrol* was used for *Whirlybirds*.  
Films listed are syndicated,  $\frac{1}{2}$  hr.,  $\frac{1}{2}$  hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 18-25 Nov., 27 Nov.-15 Dec. While net shows are fairly stable from one month to another in markets in which they are shown, this is true much less extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations is

# ILM SHOWS

## QUICKEST WAY!

**SPONSOR** is the quickest . . . and best way to get national spot business! 1960 will be the hottest national spot year in history. And we mean both tv and radio!

Your campaign in **SPONSOR**—the book targeted at spot buyers—will make your rep mighty happy. And if you act this week you can still earn old 1957 rates.

Just a few days left to sign up before **SPONSOR's** new rates go into effect.

### GUARANTEED RATE PROTECTION

for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!!

## SPONSOR

THE WEEKLY MAGAZINE  
RADIO/TV ADVERTISERS USE

40 E. 49th Street, New York 17



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$ 1,286,255,000

### KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According to April 1959 AR8 we average 78.5% share of audience from Sign On to Sign Off 7 days a week. During 361 weekly quarter hours it runs 80% to 100%, and for 278 weekly quarter hours 92% to 100%.

## KNOE-TV

Channel 8  
Monroe, Louisiana

CBS • ABC  
A James A. Noe Station

Represented by  
H-R Television, Inc.

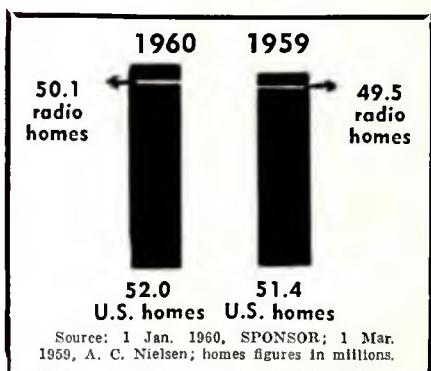
It is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market though station itself may be outside metropolitan area of the market

Photo: American Oil Company's El Dorado, Arkansas refinery. Producers of Amoco unleaded premium gasoline and other quality petroleum products.

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

**Radio homes index**



**Radio station index**

End of January 1960				
	Stations on air	CPs not on air	New station requests	New station bids in hearing
Am	3,458	78	558	241
Fm	682	164	73	36
End of January 1959				
Am	3,334	113	484	124
Fm	581	128	45	29

Source: FCC monthly reports, commercial stations.

**Radio set index**

Set location	1959	1958
Home	98,300,000	93,000,000
Auto	37,900,000	36,000,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>146,200,000</b>	<b>139,000,000</b>

Source: RAB, 1 Jan. 1959, 1 Jan. 1958, sets in working order. \*No new information.

**Radio set sales index**

Type	Dec. 1959	Dec. 1958	12 months 1959	12 months 1958
Home	1,755,027	1,944,838	8,897,451	8,631,344
Auto	581,378	558,767	5,555,155	3,715,362
<b>Total</b>	<b>2,336,405</b>	<b>2,503,605</b>	<b>14,452,606</b>	<b>12,346,706</b>

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only.

## 2. CURRENT SET SALES PATTERNS

**Radio set production and sales, by months, 1959**

MONTH	AUTO SET PRODUCTION	HOME SET RETAIL SALES	TOTAL HOME AND AUTO*
January	420,052	700,490	1,120,542
February	432,551	474,888	907,439
March	511,219	515,563	1,026,782
April	422,346	388,863	811,209
May	476,222	400,882	877,104
June	637,806	678,195	1,016,001
July	254,725	526,827	781,552
August	279,424	671,713	951,137
September	717,501	928,457	1,645,958
October	531,116	839,912	1,371,028
November	290,815	1,016,634	1,307,449
December	581,378	1,755,027	2,336,405
<b>1959 TOTALS</b>	<b>5,555,155</b>	<b>8,897,451</b>	<b>14,452,606</b>

Source: EIA. Totals are auto set production and home set sales.



# IT ONLY HURTS WHEN LAUGH

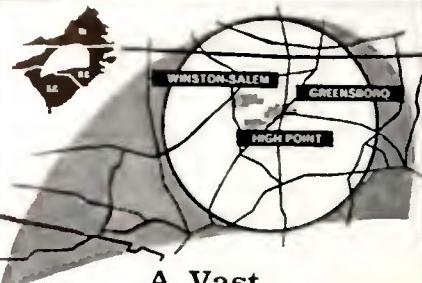
Now maybe they'll move that filing cabinet... I was in such a hurry  
**I** to get to the phone... It was my big drug account... I knew they'd go for my plan  
to buy WERE, Adventure Radio in Cleveland... that's where all the local boys make  
**LAUGH** good... all the leading drug chains... like Gray's... Marshall's...  
and Standard... Oh, I'll be all right... just put me on the 5:20.



# WERE

WERE-Cleveland...  
WERC-Erie...the Adventure  
Radio Stations. Represented  
by Venard, Rintoul, and McConnell, Inc.

*This Is The Piedmont  
Industrial Crescent*



A Vast  
Urban Complex  
*Where Millions of  
Your Customers  
WORK, EARN  
and SPEND.  
and it's dominated by*

**wfmy-tv**

GREENSBORO, N. C.



Basic Since 1949

Represented by  
Harrington, Righter • San Francisco • Atlanta  
& Parsons, Inc. • New York • Chicago  
Boston • Detroit

A Part of *Every*  
*Community Project \**

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

\* Five full  $\frac{1}{2}$  hours of local public service programming each week.

**WTHI-TV**  
CHANNEL 10 CBS • ABC  
**TERRE HAUTE**  
**INDIANA**

United National by Bell & Co.

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Procter & Gamble Co.**, Cincinnati: Going into top markets this month with schedules for Jif peanut butter. Campaign is for three weeks with day minutes and 20's. Agency: Leo Burnett Co., Chicago.

**Colgate-Palmolive Co.**, New York: Colgate Dental Cream schedules kick off 10 March in scattered markets throughout the country. Prime minutes and 20's are being set, 10 March through the end of the year. Buyer: Jack Rothenberger. Agency: Ted Bates & Co., New York.

**Knomark Mfg. Co.**, Sub. of Revlon, New York: New campaign on Esquire Boot Polish starts second week in March in roughly the top 40 markets. Schedule is for 22 weeks using mostly fringe night minutes, 10-15 per week per market frequency. Buyer: Ed Tajhjian. Agency: Mogul Williams & Saylor, New York.

**Kelvinator Div.**, American Motors Corp., Detroit: One-week schedule starts 7 March for Kelvinator washers in about 50 markets. Daytime minutes and 20's are being set, frequencies depending on market. Buyer: Ed Richardson. Agency: Geyer, Morey, Madden & Ballard, New York.

**G. P. H. Cigar Co., Inc.**, New York: About 15 markets pick up schedules this month for El Producto cigars. Night minutes and 20's of light frequencies are placed for 13 weeks. Buyer: Jack Brooks. Agency: Compton Adv., New York.

**Noxzema Chemical Co.**, Baltimore: New activity on Noxzema shave cream starts this month for 15 weeks in 20-25 markets. Fringe nighttime and some prime time minutes are being placed, also some participations and half-sponsorships in 30-minute adventure film shows. Buyer: Bob Widholm. Agency: DCSS, New York.

### RADIO BUYS

**Watchmakers of Switzerland, Inc.**, New York: 13-week campaign is being bought in the top 30 markets to promote Swiss-made watches. Bulk of schedule is traffic minutes and 30's, with some evening and weekend runs. Frequency ranges from 20 to 50 per week per market. Buyers: Frank Vernon and Dave Zellner. Agency: Cunningham & Walsh, New York.

**Mennen Co.**, Morristown, N. J.: Campaign for Mennen's Dateline deodorant kicks off mid-March for six weeks in about 75 markets. Six-week buy is mostly for traffic minutes. Frequencies are light. Buyer: Mel Ochs. Agency: Grey Advertising Agency, New York.

**Hamilton Watch Co.**, Lancaster, Pa.: Buying good music programming am and fm in the top 50 markets for its watch line, with Hamilton's Electric Watch getting some extra push. Day and night minutes, around 20 per week per market, start 25 April for six weeks. Buyer: Don Heller. Agency: N. W. Ayer & Son, Philadelphia.



“THE  
PLAY  
OF  
THE  
WEEK”

NOW AVAILABLE ON A MARKET-BY-MARKET BASIS



ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

No  
matter  
how you  
measure  
it...  
you get  
more for  
your  
advertising  
dollars  
on  
San

**Antonio's**

**12**  
Channel  
**K**  
**O**  
**N**  
**O**  
**tv**

#### BLAIR TV

(Continued from page 35)

brands. Last year more food dollars went into spot tv than into any other medium: spot tv, \$136 million; network, \$108 million; newspapers, \$126 million; magazines, \$76 million.

6) *New products:* Some 200 new products are introduced to food store shelves each year. For example: there are 117 different domestic package cigarette brands; 1,043 frozen food items; 78 soaps and detergents.

Since the end of World War II, more than 70% of Procter & Gamble's household sales volume has come from new products. More than 80% of General Foods sales, on the other hand, are attributed to established products.

7) *Media costs, reach:* Advertisers are paying more for the same page of advertising on a cost-per-1,000 circulation basis. Between 1950 and 1959, for example, the *Saturday Evening Post* effective cost went up 48%; *Life* 54%; an average daily newspaper, 42%. As for coverage, in the Philadelphia market 47 newspapers share the audience which can be covered by any one of three television stations.

8) *Sales results:* Blair reports some sales results for advertisers participating in its Test Market Plan (operative in 23 markets). Surprise cereal, using 21 daytime announcements for 12 weeks, shows brand awareness increased 300%. Welchade, using six daytime announcements for 15 weeks, reports product identity up 87%, purchases up 37%. Thorexin, using five announcements in five markets, showed brand identification rising 53% in four weeks.

And Maxwell House's new Western Blend brand, using Blair's Test Market Plan formula evolved with Ogilvy, Benson & Mather, showed a gain in awareness of more than 50% in a two-month period, purchase increasing almost 100% and sales gains as high as 1,100% in a single week (see adjacent box for details).

Part of the Blair tv presentation hit hard on the test market pattern and concept of pre-planned schedules which can then be analyzed for effectiveness in reaching and selling consumers. Seventy advertisers have worked with the representative firm in the past two years to conduct such tests of spot television.

#### VOLKSWAGEN

(Continued from page 39)

the seats allow an increase of carrying loads by 75% and cuts operating costs in half; but with seats in place, the vehicle converts into a family station wagon for weekends.

The fourth commercial combined all three types of Volkswagen vehicles, promoting the exterior side space provided for advertising the owner's business name, and the service facilities across the country.

All commercials opened with "What a wagon . . . Volkswagen!" closed with the same phrase narrated over a visual of the company trademark.

During studio production, the vehicles were raised on jacks and the engines set in motion, so wheels would rotate though the vehicles remained stationary.

Loading platforms, store fronts, houses, urban and rural districts and varying types of weather to emphasize the sales themes of utility and versatility—all were subjects of the art work selected for the commercials.

Until fairly recently Volkswagen has made almost no effort to advertise its passenger cars, relying upon its waiting list of orders and backlog of buyers. This established policy has placed the main share of Volkswagen's advertising on stimulating interest in and demand for its trucks and utility vehicles.

#### COATS & CLARK

(Continued from page 45)

its sewing notions, a subject which also comes up in the radio commercials. C&C assigns a number to each of its colors to simplify matching between, say, thread and zipper. (As Godfrey once exclaimed with exaggerated melodrama, "Think how terrible it'd be if you sewed in a #5 zipper with a #6 thread!")

C&C engages in a wide variety of promotions, for the most part involving the younger generation. For junior high and high school home economics classes it provides teachers with detailed sewing and art needlework instruction books and visual aids. The company is a sponsor of the 4-H Clubs' contests in sewing and art needlework, which last year are said to have drawn over a million entries. C&C also encourages these crafts among the Girl Scouts, National Grange and through the Physical Therapists Assn.



# "THE PLAY OF THE WEEK"

For the most lauded and applauded series on television...39 Great Plays...each almost 2 hours long ...with towering performers, top directors, brilliant playwrights on "Living Tape" or Film Recording.

Wire, Phone, Write

**Harold Goldman, Executive V. P., NTA,**

**250 No. Canon Drive, Beverly Hills, Calif., CRestview 4-8781**

**Walt Plant, Mid-West Div., NTA,**

**612 No. Michigan Avenue, Chicago, Ill. Michigan 2-5561**

**Berne Tabakin, West Coast Div., NTA,**

**250 No. Canon Drive, Beverly Hills, Calif., CRestview 4-8781**

**E. Jonny Graff, East Coast Div., NTA,**

**10 Columbus Circle, New York, N. Y., JUdson 2-7300**

# NTA

A subsidiary of National Theaters and Television, Inc.

## AGENCIES

# NEWS & IDEA WRAP-UP

ARTIST'S CONCEPT of WWVA (Wheeling, W. Va.) Jamboree players, won Society of Illustrators gold medal award for Tom Allen (l). Commissioned by Esquire to do paintings of country music, Allen found inspiration in station's entertainers, mng. dir. Paul J. Miller (r)



HOT ITEM! Launching new campaign to dramatize radio's importance in summer selling, RAB sent Coppertone sun-tan lotion to 100 ad agencies, wisely kept secret--model Mary Bedell



It isn't very often that networks pass out compliments to agencies, but BBDO New York got one from CBS Radio the past week for the meticulous care it's taken with the commercials for General Electric's share of the Bing Crosby-Rosemary Clooney series.

The nosegay: each of the submitted commercials showed evidences of having been expressly written for radio. In other words, the copy wasn't studded with the word, "video," crossed out.

Agency appointments: Old Milwaukee Beer, billing \$1.5 million, from Grant to Gordon Best, Chicago . . . All advertising of M. Lowenstein & Sons and its Wamsutta and Pacific divisions to be consolidated at Mogul, Williams & Saylor . . . Amsko Distributors, New York importer and distributor of Skoda Au-

PART OF GAME—Lovely Carol Smith equips Leo Lassen's car with Castrol Oil. Lassen ("Pacific Northwest's Mr. Baseball"), will do 132 Mail Bag shows for Castrol, preceding his KOMO, Seattle, game reports



BIRD MOBILE was motif used in recent "Selling in the Soaring 60's" AWRT (N. Y.) workshop. Hugh Downs (seated l) moderated with panelists (l-r): Richard Baxter, v.p.-dir. of rsch., C&W; Michael Turner, v.p., B&B; Steve Elliot, Elliot Unger & Elliot; Art Bellaire (seated r) BBDO v.p. radio/tv copy



mobiles, and Arabella Motors, New York importer and distributor of Arabella Automobiles, to **Friend-Reiss Advertising** . . . Jolly Roger Dairy products, Johnsville, Pa., makers and distributors of mobile soft ice cream units, to **Allen Sommers Associates**, Philadelphia . . . The Billard High Protein diet supplement, with a canned market by market introductory campaign, to **Warwick & Legner**.

**'his a 'n' data:** Compton has set up a profit sharing plan open to all employees of two years standing whose salary is \$4,800 or more . . . Anderson & Cairns president **John Cairns** this week flies to Europe to take personal visits to clients and agency contacts there.

**Admen on the move:** Carl Post, named president of Gordon Best, Chicago, while **Gordon Best** moves up to chairman . . . **Rodger Harrison**, **John Malone, Jr.**, and **Harvey Volkmar**, elected v.p.'s of DCSS . . .

**Richard Lopata**, to v.p. of Communications Affiliates . . . **William Munsell**, **Joseph Hoffman**, **Richard Helmman** and **William Wheeler** to v.p.'s of Campbell-Mithun . . . **R. P. O'Toole**, to v.p. and general manager of Robert A. Bories Co., New York . . . **Bruce Doll**, to media director for BBDO Los Angeles.

son, Chicago, to run Feature Foods, an outfit that does merchandising and point of sale promotions for major stations in the Midwest. **Bill Kennedy** succeeds him as media director at McCann.

## ADVERTISERS

The Upjohn Co. this week spotted the latest of its filmed documentaries — produced by freelance reporter Howard Whitman — on WNBQ, Chicago.

It's a free-wheeling operation between Whitman and Upjohn; the subject matter of the hour program is usually determined by the meeting of a particular group of specialists.

In Chicago this week there's a gathering of medics who specialize in weight control and hence the film on WNBQ deals with that subject.

It's a new angle for local "specials."

### Campaigns:

- **Snow Crop Frozen Orange**



**CUTTING AND BUDDYING** at recent General Cigar Co. sales meeting in N. Y., which honored star of its *Deputy* series Henry Fonda (c), are (l-r) Geo. Gribbin, pres. R&R and Gen. Cigar's Ted Kaufmann, exec. v.p.; Julius Strauss, pres.; Philip Bondy, v.p.

**PLUGGING 'EM IN** at KPHO (Phoenix) switchboard is Hubert, nine-year-old basset hound who came with his master v.p.-gen. mgr. Richard B. Rawls, during Mrs. Rawls' absence



**STATION BREAK** for this high-spirited crew comes in form of cheer-leading for WHK's (Cleveland) basketball team. Featuring air personalities, station team will raise money to be donated to needy Cleveland schools



Juice will launch a major drive in the Northeast beginning next week and running through June to promote its "much-improved" product. The campaign will get under way in 10 major markets in the New York-New England area. In New York, Snow Crop will use some 2,500 spot tv "hard sell" announcements. Agency: Kastor, HCC&A.

• The Dodge dealer New York-New Jersey Retail Selling Association kicks off, this week, a 20-week, \$200,000 campaign for its Dart. The tv portion of it will include two through 10 spots daily during that period, carrying through the heavy spring car selling season. Agency: Cole, Fischer & Rogow.

• Armstrong Cork Co.'s Vinyl Accolon floor covering this week will be featured on three daytime shows in addition to Art Linkletter's *House Party*. They are *I Love Lucy*, *Edge of Night*, and *Love of Life*—all, CBS TV—for 13-weeks. Agency: BBDO.

• Econ-O-Wash coin operated laundries is being promoted by Art Linkletter on 201 stations in the CBS Radio lineup, through March. This will be supplemented by spot radio schedules in 15 additional markets. Agency: Farson, Huff & Northlich, Cincinnati.

**New addition:** Campbell Soup Co. has expanded its Swanson TV Brand dinner line with a new sugar-cured ham dinner in raisin sauce—bringing to 10 the number available in the Swanson line.

**Strictly personnel:** Robert Kleinfeld, to v.p.-marketing, Photolamp and Special Products, for Sylvania

Lighting Products . . . A. C. Barioni, to assistant general manager of the Remington Rand Electric Shaver division of Sperry Rand . . . Dr. Stanley Seeman, to market research manager of Block Drug . . . Jerome Post, to marketing research manager of Latex Fiber Industries . . . John Meunier, to sales manager for the Selectronair division of the Shelton Metal Products Corp. . . . George Glazer, to public relations and promotion director of Dairy Dan, Inc.

## FILM

A landmark in syndication of station-produced dramatic programs on video tape was the group of contracts signed last week by ten stations for NTA's *Play of the Week*. In addition to WNTA-TV, New York, initiator of the series, Jersey Standard (O,B&M) will be the sponsor on WTOP-TV, Washington.

Other stations are WIIC, Pittsburgh; WROC-TV, Rochester; WRGB, Schenectady; WBEN-TV, Buffalo; KOA-TV, Denver; WBAL-TV, Baltimore; WFBC-TV, Greenville; WGN-TV, Chicago; and WSB-TV, Atlanta.

The first station to sign for the show was KCOP, Los Angeles.

**International sales:** ITC's *Fury* sold to both English and French networks of the CBC . . . Ziv International, which celebrated its seventh birthday last week, reports 62 new program sales in Latin America, Europe and the Far East . . . ITC reports a \$110,000 gross in Puerto Rico for the sale of *Interpol Calling*, *Susie*, and several renewals.

**Commercials:** Petry Production Associates of Atlanta have moved to Suite 217, 710 Peachtree Street, N.E. . . . John N. Harris appointed assistant sales manager of Transfilm-Caravel . . . Playhouse Pictures has received two first prize awards from Hollywood Advertising Club.

**Strictly personnel:** Thomas E. Maples named account executive for CBS Films in Dallas . . . Harold Schaffel named administrative coordinator of Screen Gems' business department . . . Noah Jacobs named New York sales manager of NTA.

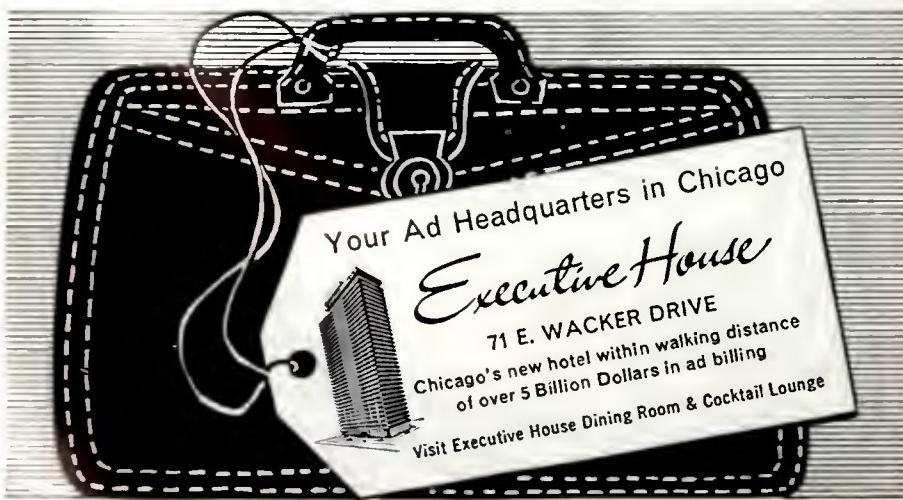
## NETWORKS

**Network tv sales and renewals:** American Motors (Geyer, MM&B) to co-sponsor *Journey to Understanding—Volume III*, NBC TV's 16-program series on overseas missions of the President . . . Oldsmobile (Brother) renewed for an additional 13 weeks, the *Dennis O'Keefe Show* on CBS TV . . . Best Foods (DFS), Borden Foods (DFS) and Elgin (JWT) for participations on Dick Clark's *American Bandstand*, ABC TV . . . Renault (Kudner) to sponsor its third tv special this year via *Invitation to Paris*, on ABC TV 27 April.

**Programming notes:** CBS TV's *Alfred Hitchcock Presents*, moves to NBC TV this fall . . . Beginning next week, the ABC TV weekday, 5:30-6 p.m. lineup will have this revised schedule: Monday, *Rin Tin Tin*; Tuesday, *Rocky and His Friends*; Wednesday, *My Friend Flicka*; Thursday, *Rocky and His Friends*; and Friday, *Rin Tin Tin*.

**Thisa 'n' data:** ABC TV is sending agency people a porcelain evaporating dish, a standard item in chemical labs, to underscore its new presentation this year based on a "For the chemistry of successful selling, use ABC TV" theme . . . Jack Paar will return to his NBC TV late-night show Monday, 7 March . . . Physicians gathered at 50 locations in metropolitan areas throughout the country last week heard a 60-minute closed-circuit report via NBC-RCA's Medical Radio System.

(Please turn to page 65)



*A "Metropolitan"  
personality...*



Inside more and more doors, people of all ages are better informed and better entertained because they are visited by a "Metropolitan" personality . . . a personality like each of our widely known stations.

## METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York





# WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it . . . and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "SCOTCH" BRAND, the tape that is already time-tested.

MINNESOTA MINING AND MANUFACTURING COMPANY  
...WHERE RESEARCH IS THE KEY TO TOMORROW



"SCOTCH" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

# WASHINGTON WEEK

27 FEBRUARY 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

The Harris "payola" hearings hit a sudden and inconclusive adjournment, but no breathing spell for broadcasting or advertising was intended.

Almost immediately thereafter Rep. Oren Harris, chairman both of the House Commerce Committee and its probing Legislative Oversight subcommittee, announced that the FCC and the FTC would be called to account.

The agencies were to be asked what they have done and what they plan to do about the malpractices uncovered so far. Dates were 3 and 4 of March.

This was two days after the 1 March "round table" set up for the same agencies, plus broadcasting industry leaders, before the Senate Commerce Committee.

The Harris subcommittee specializes in sudden, unexplainable shifts in schedules and targets. Payola was derailed at a peculiar time, when a pattern of payoffs appeared to be set for the proving. Rumors about Dick Clark had been permitted to circulate, along with hints that the only web d.j. was soon to be called. The Miami d.j. convention was also very much to the forefront in the rumor department.

Word out of the subcommittee now is to the effect that legislation is the thing, that renewed payola hearings may be off for some time.

The Harris group issued a report last year and another and more sweeping report just a few weeks ago. On the other hand, none of its stormy and frequently scandalous hearings has resulted in legislation as yet. Not even following the devious Richie Mack dealings.

The staff has now, however, been put under urgent instructions to draft bills. Some could be ready in time for the 3 March appearance of the FCC and the 4 March appearance of the FTC.

The subcommittee professes to see a groundswell of public opinion in favor of doing something about broadcasting and broadcast advertising. Members claim thousands of letters are being received.

It is further claimed, by the subcommittee, that a good percentage speak of having written the FCC but of despairing of action by that agency.

Some Harris staff members say that committee members are besieged by Congressmen who are not members, also citing discontent in their districts and asking Congressional action before election time accountings.

In the reports, which would form the basis of any bills to be recommended by the group, are many sweeping ideas.

Not only has the subcommittee in the past recommended making off-the-record approaches to commissioners unlawful, plus the banning of rigged quizzers and payment for product plugs or record playing, it has gone so far as to call for regulation and licensing of networks.

The reports have also called for a law forbidding network contracts with affiliates from taking program responsibility from the stations. They have asked that any control of programs by sponsors be banned. Also asked is injunction power for the FTC so that challenged advertising may be halted immediately, without waiting even for a consent order.

However, despite the alleged grass-roots pressure for action, it would appear difficult to get the more controversial ideas through Congress in this short session. Banning of payola and rigged quiz shows might make it.

# FILM-SCOPE

27 FEBRUARY 1960  
 Copyright 1960  
 SPONSOR  
 PUBLICATIONS INC.

Jersey Standard's buy of NTA's Play of the Week appears to have more than cracked the ice on an unusual program format which a few buyers dismissed as virtually unsalable when it first appeared a few months ago.

Ten additional stations have signed for the series. (See FILM WRAP-UP, page 58.)

Significance of these buys is that most stations don't seem to be following WNTA-TV's strip pattern because clearing that much time is clearly impossible.

WTOP-TV, Washington, for example, is clearing two-hour blocks needed for the show on varying days of the week so as not to disrupt its existing schedules more than necessary.

The laws of supply and demand frequently have much more to do with the selling price of a syndicated show than the production budget that went into it.

Some film buyers are happy to pay top prices for shows that cost as little as \$28,000 a week or less to make, while other shows made for well over \$35,000 occasionally go begging for buyers.

The incongruities of this situation are explained in several ways: (1) there's always an element of wasted cost in production that doesn't show up as entertainment value, and (2) some of the most appealing production aspects of past syndication successes have been, like the attractions of nature, free.

Strip programming for re-run such as Medic can easily get into advanced subsequent runs since only 59 episodes are available.

The Storer stations of WAGA-TV, Atlanta, WITI-TV, Milwaukee, and WJBK-TV, Detroit, for example, have just purchased CNP's Medic for sixth, seventh, and eighth runs.

Where re-runs are stripped on a five-times-a-week basis, a normal year's production of 39 episodes is condensed to under eight weeks of re-runs.

In the case of Medic, a station stripping the show can put it through a complete re-run cycle in less than three months.

Medic, in re-run in 102 markets, is handled by CNP's Victory Program Sales.

Screen Genie's Rescue 8 is among the syndicated shows that have disproved the myth that a show can't go into a second year without a mammoth regional deal.

The ratings success of the show had a good deal to do with its longevity into a second year of first-run production, and continued exposure on the same stations, in turn, often led to increased ratings the second year.

Here, for example, are five markets where second year ratings for Rescue 8 showed increases over first year ratings in 1959 and 1958 November ARB scores.

CITY	STATION	SECOND YEAR	FIRST YEAR	INCREASE
Charlotte	WBTV	27.9	19.9	40.2%
Evansville	WTWV	27.5	25.8	6.6%
Houston	KPRC-TV	27.3	20.3	35.5%
San Francisco	KRON-TV	17.0	12.6	34.9%
Seattle	KING-TV	21.3	16.0	33.1%

**ATV's new control of ITC is creating some changes in the complexion of that company as a U. S. and world-wide distribution arm.**

Abroad, a new office in Mexico, a second Canadian bureau and a Brazilian sales and dubbing operation have been opened.

In New York, William M. Wolfson has been elevated to administrative v.p. and Milton P. Kayle has been elected v.p. of legal and business affairs.

**Complaints about film salesmen who try to usurp the time-clearing duties of timebuyers and station reps are filtering out of the midwest again.**

Reports from one city are that film salesmen are calling on stations to clear time themselves, and that media experts resent this as an intrusion.

However, film men often feel that sales are conditional in some cases on clearing acceptable time and that sometimes professional etiquette is an impossible luxury when competition becomes too keen.

Oddly enough, the many-sided battle that occasionally seems to rage between film and media men really involves matters of prestige rather than economics.

## **COMMERCIALS**

**The growing activity of Elliot, Unger & Elliot in several areas of television and on both coasts is emblematic of the growing complexity and diversification of the commercials business today.**

First, there's EU's report that its West Coast commercials bureau, formerly the Columbia Pictures-Screen Gems commercials office, grossed as much as \$1,850,000 in its first year of operation under the present organization.

Then there's also the important growth producers such as EU are making in new markets: In this case video tape studios of EU in New York will produce a program series of seven half hours for NET (National Educational Television) on the subject of presidential campaigns.

**Volkswagen is deliberately violating one of the sacred rules of the automotive commercial, namely, that on-the-road location demonstrations must be the heart of any film commercial.**

A series of Volkswagen dealer spots through F&S&R and Transfilm-Caravel use an automatic matting process to fuse live action demonstrations over a stylized art background.

In this case the process uses Eastman color negative film to produce silhouettes when the studio backdrop is prepared as a solid primary color.

These silhouettes in negative and positive sets become the self mattes through which live action and art are matched together in an optical printer.

Like other automatic matting processes such as the infra-red one, this system eliminates costly hand work in optical assembly. (See article on Volkswagen, page 39.)

**MGM-TV's commercial department has announced a change of policy that portends a switch away from immediate economics to matters of more long range prestige.**

The policy of bidding competitively on all submitted productions is reportedly at an end, and the new attitude will attempt to stir up more business which exhibits the "scope and importance" of MGM facilities and personnel.

# SPONSOR HEARS

27 FEBRUARY 1960  
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SPONSOR  
PUBLICATIONS INC.

Don't be surprised if there's a lot of drug account shifting during 1960.

Younger managements now taking over feel that a face-lifting is necessary because of Washington hullabaloo—stemming from both the FTC and the Kefauver probe.

An agency which the past year has had a turnover of better than 50% has just embarked on a crash program aimed toward pepping up the morale and other things.

Note the wags in that agency: It looks like the management is shooting to push the figure up to 75%.

The No. 1 bane for reps are certain agencies—particularly one in Philadelphia—that make a policy of buying their schedules without asking for availabilities.

What makes the strategem a source of a lot of heartache is this: the first news a rep gets about such a placement is a wire from his station asking how come he didn't ask for counter availabilities.

The assumption is that this hush-hush type of agency is operating on old data. Say the chagrined reps: Tv and radio are too dynamic for any buyer to depend on past records and performances.

You've got another thought coming, if you think that NBC TV is convinced that the future of daytime programing lies in repeat films.

To the contrary, it believes there can be no sounder base for daytime than live shows. Hence, one of its busiest projects is building up an inventory of game and other types of live fare on pilots.

As if the agricultural economy hasn't had enough to worry about from fabric synthetics, there now comes this prediction from the cigarette-making trade:

Cigarette company research has reached such proportions in complexity and depth that the time may not be far off when it will produce a tobacco-less cigarette with the taste absolutely equivalent to the natural thing.

For time-period prospecting JWT's tv department will again take the cake this year.

The quest—pointing to the 1960-61 season—is for 10 different slots, and these don't include network spot carriers.

Among the needs is a half-hour on CBS for Jack Benny all by himself.

An agency seeking the \$3.5-million Peter Paul account had Schwerin do a study which showed you couldn't put two products in a minute commercial without diffusing the impact upon the memory.

Subsequently, a test by LaRoche in connection with Necco disclosed that the two products that got the highest recall were Rollo and Sky Bar, which has been linked together in a 60-second commercial.

Observed a LaRoche official: "Research can help but it won't write your ads."

## WRAP-UP

(Continued from page 58)

**New network affiliates:** KNBS-TV, Walla Walla, Wash., to ABC TV . . . WCMI, Ashland-Huntington, Ky., to CBS Radio.

**Kudos:** The National Conference of Christians and Jews presented these awards for outstanding contributions to the cause of brotherhood: to ABC TV, for *The Splendid American*; to NBC TV, for *For White Christmas Only*; to CBS TV, for 35 Rue du Marche, and for *The Lost Class of '59*.

**Network personnel news:** Loren Hollembaek, to CBS Radio Network Sales department in Chicago as manager of sales presentations . . . Arthur Hamilton, to director and Vincent Mitehell, manager, traffic, for NBC's Political Broadcasting Unit . . . Charles Fagan, to account executive for CBS TV Production Sales.

## RADIO STATIONS

Wendell B. Campbell, managing director of KPOP, Los Angeles, told Hollywood Ad Club's second annual Broadcast Advertising Clinic that Storer has as many formats as radio stations—seven.

He went on to explain: "This is the result of a basic philosophy of Storer—that our radio programing and service should be community-oriented, should deliver a service which other broadcasters in the market do not deliver."

"It is the prime responsibility of each station's managing director to see that this is done. Though all stations draw from the same common pool of resources—managerial, financial, engineering, programing, legal and sales—we are seven individual radio stations serving seven individual communities."

### Ideas at work:

**Setting the record straight:** To celebrate its Golden Record Day last week, WOWO, Ft. Wayne, dubbed its four d.j.'s "The Golden Boys," and, appropriately dressed in gold suits, had them appear at four different locations in the city to spin only gold records. Station announced the event to media and advertisers via gold record coasters mailed to each

tagged with a "Golden Opportunities on WOWO" card.

**For opinionated listeners:** KVI, Seattle, has initiated a new feature—*Voice of Seattle*. The idea: Each week a controversial local subject is aired. Listeners are then asked to write their views on it, pro or con. The best two entries—for or against—are read on the air at the end of the week, with a monetary prize going to each winner.

**Celebrating the leap year:** KFBB, Great Falls, Mont., is asking listeners to complete this jingle, "We have an extra day this year . . .", via expressing, in rhyme, their ideas about how to celebrate leap year day, or about what the extra day means to them. Winner will receive a gift and have his jingle aired during KFBB's special leap year frolic broadcast Sunday through 3 a.m. Monday.

**Station acquisitions:** WKAZ, Charleston, W. Va., to Hartley Samuels, owner of WDLB, Marshfield, Wis., and WWIS, Black River Falls, Wis., for \$360,000 . . . WKCB and WKQ-FM, Berlin, N. H., to John Bowman, for \$157,500. Both sales brokered by Blackburn & Co.

**The two No. 1 sectional winners of a KBIG, Catalina, contest** based on making sentences out of song titles:

Arnold E. Johnson, broadcast v.p., Needham, Louis & Brorby, Chicago, and Helen Hill, timebuyer, Gumpertz, Bentley & Dolan, Los Angeles.

The prize for each: all-expense-paid two-week vacation to Spain and Portugal.

**The new management at KINT, El Paso, includes:** Hal Ragan, as general manager; L. B. Jones, sales manager; and Rex Jones, program director.

**Station staffers:** Wallace Hankin, to president and general manager of WCUM-AM-FM, Cumberland, Md. . . . Jim Brown, to local sales manager for KSFO, San Francisco . . . Robert Dolph, to manager of KIMA, Yakima . . . Norman Stewart, to commercial manager and W. C. Woody, Jr., local sales manager at WFAA, Dallas . . . Larry Lazarus, to controller, Crowell-Col-

lier Broadcasting Division . . . Robert Boyne, to director of publicity, sales promotion and advertising at KFI, Los Angeles . . . Gerald Blinn, to regional sales manager for WLEE, Richmond, Va. . . . Al Nelowet and Scott McKeown, to account executives at WAVY, Norfolk-Portsmouth-Newport News . . . Ed McMullen, to Eastern regional sales coordinator and Gale Blocki, Midwestern regional sales coordinator for WINS, New York . . . Larry Carothers, to director of station and sales promotion at KVET, Austin . . . Hal Davis, to advertising director of the Crowell-Collier Broadcast Division . . . Bob Leonard, program director, WKNB, West Hartford . . . Philip O'Brien to assistant manager and Woody Cummings, to commercial manager in charge of promotion and sales at KXLW, Clayton, Mo.

## REPRESENTATIVES

**NBC Spot Sales is questioning agency timebuyers on the present use and the future potentialities of public service programs.**

In the sixth of its Timebuyer Opinion Panel surveys, timebuyers are being asked: (1) Is more qualitative audience information on public service programs needed? (2) Can a public service program help promote a low-cost, high turnover product? (3) Is public service programming more or less desirable a surrounding than the average commercial programming?

**Rep appointments:** WALA-AM-TV, Mobile, Ala., to The Bolling Co. . . . WOHO, Toledo, to Grant Webb & Co. . . . WGAT, Gate City, Va.-Kingsport, Tenn., to C. K. Beaver & Associates, Memphis, as Southern representatives . . . WCKR, Miami, from Henry I. Christal to Daren F. McGavren . . . WSIL-TV, Harrisburg-Cape Girardeau-Paducah, to the Meeker Co. . . . KAMP, El Centro, Cal., to B-N-B Time Sales as West Coast reps and to Grant Webb & Co. as East and Midwest rep . . . KPEN-FM, San Francisco, to KCBH-FM, Beverly Hills, as its sales representative in the Los Angeles area . . . The Southeastern Key Market Network to Grant Webb & Co.

**New offices:** Hal Walton Associates, to new quarters at 299 Madison Avenue, New York . . . The San Francisco office of Adam Young, to new offices at the Alexander Building, 155 Montgomery Street.

**Rep appointments — personnel:** Roger Hudson, to New York tv sales manager; Charles Hedstrom, to the New York sales staff; and Ed Gardner, to Chicago tv sales manager for McGavren TV . . . Richard Phelan, to the Chicago sales office of Grant Webb & Co. . . . Robert Cronin, named new business development manager, Midwest division of Broadcast Time Sales . . . Harry Meline, to account executive at Everett-McKinney.

## TV STATIONS

**Veterans Broadcasting, Inc., operator of WVET-AM-TV, Rochester, filed with the FCC last week a new method for obtaining a third tv channel for Rochester.**

The proposal, aimed at settling the controversy of educational tv vs. commercial tv, establishes a channel which would be operated on a shared-time basis by WVET-TV and the Rochester Area Educational Tv Association.

**Ready for action:** This week, KTTV, Los Angeles, will formally launch its new mobile tape truck unit. It includes a 1000-B Ampex videotape recorder, an Eastman 16mm projector and a RCA slide system Vidacolor film camera. This truck is the "parent" of the four units station plans to have in action soon.

**Financial note:** Metropolitan Broadcasting Corp. reports sales and profits during 1959 rose to record levels. Sales reached \$16.5 million and net income increased to \$1.4 million. In 1958 the figures were \$14.4 million and \$302,035 respectively.

**This a 'n' data:** A telephone coincidental survey just completed by WFBM-TV, Indianapolis, shows more than half of the city's present-day color tv set owners have purchased their receivers within the past 12 months, and 30% within the last

six months . . . The strike of the Writers Guild of America has halted work on scripts for at least 30 feature films for major Hollywood studios, according to a Guild survey. The films are budgeted for estimated \$50 million . . . **Business note:** Warner-Lambert is the first client to sign for *Captain 11's Showboat*, a new tv program on KPLR-TV, St. Louis . . . **Anniversary note:** WSYR-TV, Syracuse, celebrates its 10th year this week. Station president E. R. Vadeboncoeur has lined up several civic functions for the observance.

**On the personnel front:** Patrick Winkler, to v.p. in charge of standards and practices for RKO General, Inc. . . . Robert Salk, appointed secretary of Corinthian Broadcasting Corp. . . . Don Colee, to general manager and Lee Colee, director of sales, for WTVH, Peoria . . . Donald Quinn, ot v.p. in charge of NTA Spot Sales . . . Harry Lapham, to director of sales promotion for WCAU-TV, Philadelphia . . . Bernard London, to executive producer of sports at WOR-TV, New York.

## INTERNATIONAL

**The Central American TV Network (CATVN) was formed this week — marking the first commercial tv network to be established in the Western Hemisphere outside of the U. S.**

This network involves tv stations in Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua with ABC TV acting as an important link.

Discussing the new network at a formal presentation in New York this week, AB-PT president Leonard Goldenson said:

"These stations and ABC have become partners in a venture which will work to improve the status of tv in programming quality and appeal." He also noted that CATVN could become "the link that will eventually connect North American and South American tv."

The filmed presentation also pointed out that Central America presents U. S. advertisers with "a unique opportunity" — while its population is currently over 10 million, it is growing at a faster rate than any place

else on earth, and imports have increased at a larger percentage than has population.

**According to Dr. Ernest Dichter, Venezuelans are newly awakened consumers, eager for the prosperity that we in the U. S. have experienced over the past decade.**

Referring to a research project on Venezuela, the president of the Institute for Motivational Research told an inter-American advertising conference in Caracas that advertisers interested in reaching this consumer market must:

- Create the desire for a better life via constructive discontent.
- Reach the emerging middle class and help broaden it.
- Create a clear-cut plan for the future of the new consumer.

**Another network agreement:** Charles Michelsen Co., which represents tv stations in key cities of Australia, last week signed an agreement with NBC TV which will give these Australian stations exclusive rights to buy all NBC news and public affairs programs.

Involved is a minimum of 87 hours of news and public affairs shows per year—which is said to be the largest deal ever negotiated for Australia.

**Agency news:** Lambe & Robinson-Benton & Bowles Ltd., London, has been appointed to handle United Kingdom advertising for all brands of Philip Morris Ltd. for Courage and Barclay Ltd., one of Britain's leading breweries; also for the Florida Citrus Commission throughout Western Europe.

**Strictly personnel:** J. Paul Sticht, v.p.-International of Campbell Soup Co. U.S.A. will also be president of Campbell's newly-formed International division which includes companies in Australia, England, Italy and Switzerland . . . Harry Engel, Jr. chairman of Intercontinental Services and president of KUAM-AM-TV, Guam, is in New York this week as part of his trip around the world . . . Vincent Tutching, v.p. of McCann-Erickson Corp. (International) and president of International Advertising Association, named director of Hansen Rubensohn-McCann-Erickson Pty., Ltd., Sydney, Australia.

## JINGLES

(Continued from page 38)

pertinent comments and/or approval.

"We then cut a demonstration record of several ideas. This is not a final production but is designed to give a picture of how the commercials would sound in finished form. At this time we furnished an estimate of talent and studio costs for final recording and broadcast use of one or more spots."

These costs are based on the existing minimum scale of AFTRA (American Federation of Television and Radio Artists), SAG (Screen Actors Guild), and A. F. of M. (American Federation of Musicians). They include 5% payments to the Pension & Welfare Funds of both A. F. of M. and AFTRA.

Complete cost breakdowns of typical national, regional and local radio jingles are detailed in the box on page 38. Creative fees vary—but in most cases approximate the figures in these estimates: \$3,000 for a national account, about half that for a regional account, and around \$750 for a jingle to be played locally. However, all leading shops classify New York City, Chicago and Los Angeles as regional, and regional fees are charged.

Until 16 November of last year, a \$100 payment to the A. F. of M. Trust Fund was required. The new contract abolishes this, but jingle producers SPONSOR talked to are in agreement that the scale increases "just about absorb whatever trust fund relief the client might have gained."

That advertisers are willing to go beyond the added costs of merely adding music to their commercials is attested to by Mitch Leigh, president of Music Makers. "Two years ago," he says, "95% of all our assignments in this field involved post-scoring, that is, adding music after the commercial was completed. Today there's almost a 50-50 split between pre- and post-scoring. Moreover, live action itself has in many cases turned to pre-scoring which results in a saving of shooting and editing time."

As an example, he cites the Duncan Hines cake mix commercials: The announcer was actually conducted—his highs and lows—to the beat to effectively blend with the scoring that had been written for this series of commercials." (Actually, as Leigh pointed out, no commercial is

ever entirely pre-scored. A pre-scored commercial is approximately 70% pre-scored, he estimates, the rest done by the conventional post-scoring method.)

What of the regional and local advertisers? What chance have they to get top-flight jingles? "The regional and local client is becoming of increasing importance," Raymond Scott, president of Jingle Workshop told SPONSOR. "Like every other musical commercial producer, we're doing everything we can to reach him."

The large jingle shops with their tremendous talent and production overheads are keeping a sharp eye on a fast-growing, assembly-line method of manufacturing jingles that could well be a stumbling block to their invasion of local markets.

The mass production-type operation is typified by The Jingle Mill in New York City which expects to turn out in the neighborhood of 10,000 commercials in 1960 (3,000 more than last year). Principal clients are radio stations which not only use the jingles to liven up station, news and weather breaks, but have found a low-cost jingle as an attractive way of luring local advertisers onto the station.

The Jingle Mill can turn out 30 jingles a day, charge as little as \$38 per jingle. Stations, of course, can resell them to advertisers as a feature of their contracts. And presto, Joe's Drug Store has a jingle.

An entire day's session is edited and put on separate reels at one whack, the engineer working from a master sheet which stays with the 30 jingles throughout their entire life—recording, editing, shipping and a year later, re-licensing (usually at a cost of \$25).

Manufacturing jingles—whether on an assembly-line basis or like a quality tailor—takes tough competitive know-how. Yet another threat to the musical commercial producer is the shop that turns out a complete package which includes music, and also a number of other things. It might be a voice, an animated character, or an entire promotional package. Among the most famous voices in the East are, of course, Bert and Harry (who later became animated characters), and put Goulding-Elliott-Graham Productions into business (Ed Graham, president of the company created the

characters with Jack Sidebotham when Graham was at Y&R. Bert and Harry have been selling Piel's Beer ever since. The other two partners, Ray Goulding and Bob Elliott, are their voices.) The firm produces tv commercials for Picl, Tip Top bread, Soilax, Band-Aids and Isodine.

Some idea of the costs involved in this type of operation come from Stan Freberg, whose Freberg, Ltd. in Los Angeles has just turned out its most ambitious promotional package to date for the new Kaiser Aluminum Foil campaign which broke 24 January. Freberg recalls that "Last spring Y&R approached us with the idea of 'doing some funny commercials for Kaiser.' After we got to know each other a bit they confided their biggest problem was distribution and, most specifically, getting the regular household size on more dealer shelves in more volume."

Freberg created three (one minute) animated spots (with Playhouse Pictures), and six radio spots entitled "Kaiser Aluminum Foil Salesman Faces Life" to explore the saga of Kaiser's attempts to appeal to the grocers. "in the name of democracy, to give them equal space."

In addition, Freberg designed \$50,000 worth of promotional material for the campaign—the biggest item being promotional kits for Kaiser salesmen which tie in with the radio and tv spots. One, a cardboard mallet, is a "final persuader" to use on the grocer. Another is a "Grocer's Survival Kit" complete with band-aids and other medical provisions to patch him up after the consumer onslaught.

Obviously, there's more involved here than a jingle. Freberg's fees reflect this: \$7,500 for radio (including the creation of three one-minute spots including a jingle), \$5,000 creative for each tv minute. Production on radio spots usually averages about \$1,500 per minute. Production in animation: \$100 per foot.

Kaiser says the budget for the campaign is: \$440,000 for radio time. \$480,000 for 16 minutes of *Maverick* at the rate of two per week. \$75,000 for production. \$50,000 for point-of-sale materials. \$15,000 for trade ads.

Obviously, there's a wide range in what you can get if you're in the market for a jingle. From \$38 to several thousand: only the sky and the budget set the limit.

# THIS MAN MEANS BUSINESS!

... and you will want to meet him if your company is interested in a man who knows the business of advertising.

• Strong on media. Understands what good advertising can do to solve a tough marketing problem. To put it another way—realizes the need of translating advertising into sales.

• Knows good copy. Writes it too. Has feel for the right art (though is not an artist). Believes in useful but not usual merchandising. Appreciates the 'value' of a budget.

• 10 year background in petroleum advertising (marketing side).

• Looking for agency contact work or advertising management.

• Wants an opportunity (not just another job). Will locate anywhere.

• Salary should equal responsibilities.

• Married, healthy, 35

• Ready to start immediately.

• If you think advertising is important in your business and need someone to manage it properly, then write or call Sponsor for details. Box 25.

## Tv and radio NEWSMAKERS



**Parker Daggett** has been named general sales manager of WRIT, the Balaban Station in Milwaukee. He joined the Balaban Group in 1959 as local sales manager of WRIT. For some 10 years prior to that, Daggett was with Miller Brewing Co. as district sales manager, first for the Wisconsin, Pennsylvania and Michigan areas, and later in Washington D. C., Virginia.

West Virginia and Maryland. Daggett attended the University of Wisconsin and served in the U.S. Navy during World War II.

**Jay Hoffer** has been appointed station manager of KRAK, Stockton-Sacramento. For the past five years, he was in charge of national advertising for ABC TV, New York. Previously, Hoffer was promotion manager of WJAR-AM-TV, Providence, R. I., and sales promotion director of WICC-AM-TV, Bridgeport, Conn. Hoffer received his B.A. degree from New York University and his M.A. from Columbia. He also received an M.B.A. from NYU. Hoffer has taught at Brown, Pace and Adelphi colleges.



**Barry Sherman**, operations manager and assistant to the president of WITI, Baltimore, has been named managing director of the newly created Radio and Tv Division of Esquire, Inc. Prior to joining WITI, Sherman served for nine years as manager of WSCR, Scranton and WBRE, Wilkes-Barre. Previously he was affiliated with Mutual and WRVA and WLEE. Richmond, Va., was a former partner of Lewell-Sherman Assoc., Washington, D. C. and gen. mgr. of the Richmond Better Home Show.

**Frank Howlett** has been appointed to the newly created post of assistant media director for broadcast buying at Lennen & Newell, New York. Previously with the media departments of Cohen, Dowd & Aleshire and D-F-S, Howlett joined L&N in April, 1958 as broadcast buyer for Kent. Shortly thereafter he was promoted to media supervisor on the Lorillard account. A graduate of the U. of Pennsylvania's Wharton School of Business, he will assume direction of timebuying operations and personnel.





# food for thought...

Just as your appetite is whetted by seeing this food, so are your customer's *buying appetites* whetted by what you tell them on Meredith family stations. To sell your product or service to the influential, big-spending "family board of directors", use your *local* Meredith Station — "one of the family" in the vast area it serves.

## Meredith family Stations

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co. —Blair-TV
TULSA	KRMG		John Blair & Co.

Meredith Stations Are Affiliated With  
BETTER HOMES & GARDENS • SUCCESSFUL FARMING Magazines

## The seller's viewpoint

*Do you think radio is getting a fair share of advertising budgets? Carl L. Schuele, president and general manager, Broadcast Time Sales, New York, says no, and bases his belief on the fact that "radio markets the country over are being judged by New York City. And New York isn't America, by any means!" Would you like to comment on Mr. Schuele's statement? Just send your letters or, if you prefer, a 500 word "Seller's Viewpoint" to SPONSOR. We're looking forward to hearing your side of the seller's story.*



### **Radio is short-changed at the Madison Avenue conference tables**

**R**adio is being short-shrifted in the New York board rooms! Money which is rightfully radio's—by virtue of the medium's unparalleled efficiency and sales impact—is being allotted to other media.

Radio's effectiveness and ability to keep the tills filled on Main Street is well-known and well-exploited by merchants in every town in the land. These boys demand—and get—continued, daily sales results from their radio dollar, or the schedule gets pulled pronto. Local radio is booming, for these reasons, as never before.

But Madison Avenue still does not harken to the sound of the distant bells—cash register bells, that is.

Why?

Many reasons have been advanced, and many undoubtedly have a good deal of truth in them. But I'd like to pinpoint a factor which I believe is a major one—keeping radio from getting its fair, richly deserved share of the national advertising budget.

Radio markets the country over are being judged by New York City. And New York isn't America, by any means!

In fact, as is well known, New York has its unique aspects. There are seven television channels, countless legitimate theaters, scores upon scores of movie houses, and a myriad of museums, art galleries, concert halls, special exhibits, nightclubs and hundreds of other cultural and entertainment facilities.

In opposition, the average medium size city has two or three tv channels, a handful of movie houses, and little else, except for touring and road companies of various shows and productions.

It is in such cities, which comprise the vast bulk of buying power in this country, where radio is king. Most people across America live by radio, and buy by it. It is one of the dominant cultural and entertainment forces in their lives. For many important population segments of the country, it is the sole means of reaching and influencing them.

It is our belief that all important timebuyers, media directors, and especially higher-echelon agencymen who influence selection of media for a campaign should make personal visits to the important radio markets across the country. There they will see for themselves the impressive role radio plays in the lives of the people.

In our organization, we are encouraging such a program in every way we can. In fact, we have inaugurated a system in which a key media executive at each important agency is being sent, as our guest, to the radio market of his choice. We don't even expect the media man to visit our station there. All we do request is that he (or she) assay the significance radio has to the people there, and circulate a report to his agency colleagues upon his return.

To know radio, is to buy radio!

KFMB-TV  
SENDS  
MORE  
PEOPLE  
AWAY  
FROM  
HOME  
(TO BUY)  
THAN  
ANYTHING!

KFMB 8 TV SAN DIEGO

A  
TRANSCONTINENT  
STATION

Represented by  
Edward Peary & Co., Inc.



SEAL  
OF GOOD  
PRACTICE



# SPONSOR SPEAKS

## Dr. Stanton and Mrs. Luce

No more dramatic contrast between hysterical anti-tv criticism and the mature thinking of industry leaders on troubling and complex problems can be provided than by comparing recent statements of Mrs. Clare Booth Luce, wife of the *Time-Life* publisher, and CBS' Dr. Frank Stanton.

This week, in *McCall's* magazine, Mrs. Luce charged that network tv is "being systematically and profitably used as an instrument for the wholesale debasement of the public taste and moral fiber."

Last week, Dr. Stanton, in accepting the Advertising Gold Medal Award for 1959, made a thoughtful and statesman-like plea for a "vigorous, freely competing, unrestricted television medium."

Stanton clearly defined the dangers in government interference of tv, and pointed out that there is "no such thing as a little government control," that "the easiest way for us in tv to duck responsibility for the tough business of planning balanced programing is to default and say to the government, 'You tell us what to do, and we'll do it.'" But he pointed out that this easiest way is the one that leads, not to Utopia, but to weakness, timidity, uniformity and stagnation.

Mrs. Luce, speaking like a sizzling Casandra, deplores the "flood of shoddy, corny, stupid, vulgar, obscene tv programs" and calls on the tv audience to decide "who is to be held accountable?"

Stanton, in his experience and maturity, knows that "the road to Utopia is hard and rocky and uncharted. No one is satisfied in television when he considers the unlimited potentialities of the medium. . . . But the thoughtful man knows also that improvement will come hard and slow after many a false start, after many years of trial and error, and above all, by facing realities rather than attempting to evade them."

This of course, is unpleasant medicine for tv's critics to swallow. But it is the clear, calm voice of wisdom, and it is of course, the only possible solution.



**THIS WE FIGHT FOR:** *Backing for the TIO in its program of public education about the television industry. More knowledge of tv's operations, people, and real accomplishments are the best defense against unreasonable criticism.*

## 10-SECOND SPOTS

**Sixth city heard from:** A request for SPONSOR's *Five-City (N. Y., L. A., S. F., Chi., Det.) Tv Radio Directory* was received from Horse Cave, Ky.

**United Nations:** When high-ranking government heads visit N. Y.'s Waldorf Astoria Hotel, their native flag flies beside the U. S. flag. An adman passing the hotel the other day noticed a navy-blue and white flag with a red emblem on the white center bar flying over the "Towers" entrance next to the Stars-and-Stripes. Not recognizing the flag, he walked down 49th Street for a closer look. It read "Pepsi-Cola."

**Ohio justice:** WTIG, Massillon, Ohio, broke this local story on newscast—A truck driver hauling a load of wet cement to a construction project stopped enroute at his home found a car parked in front and a strange man parked inside the house with his wife. He returned to his truck, backed it up to the intruder's car and filled it full of wet cement.

**How's that again?** A phone interviewer at CJKL, Toronto, in conducting a consumer survey for an advertiser on the product preferences in flour and cake mixes, reports this exchange:

Q. What brand of flour do you have in your home?

A. African Violet.

Q. Is it all-purpose or pastry flour?

A. Oh, no. It's pink.

**Aromarama:** KBIG, which originates programing from Catalina and beams to Southern California plays up its target area's smog by publicizing its programing as "Fresh Air." Recently sportscaster Jim Healy switching from his commentary to Santa Anita races, said, "And now for more of that KBIG Fresh Air, we take you to direct to the stable area of Santa Anita racetrack."

**Heading:** From WOWO, Ft. Wayne news release—

BABY BORN DURING  
BEEP INTERVIEW

*After feeding, beep the baby.*

**Our man:** Describing a proposed speaker at a meeting of the American Women in Radio & Tv, a member said, "He's a thing of beauty and boy forever."



the HOTTEST radio station in St. Louis



STILL NO. 1

IN ST. LOUIS

the HOTTEST radio buy in St. Louis

GENERAL MANAGER:

William L. Jones, Jr.

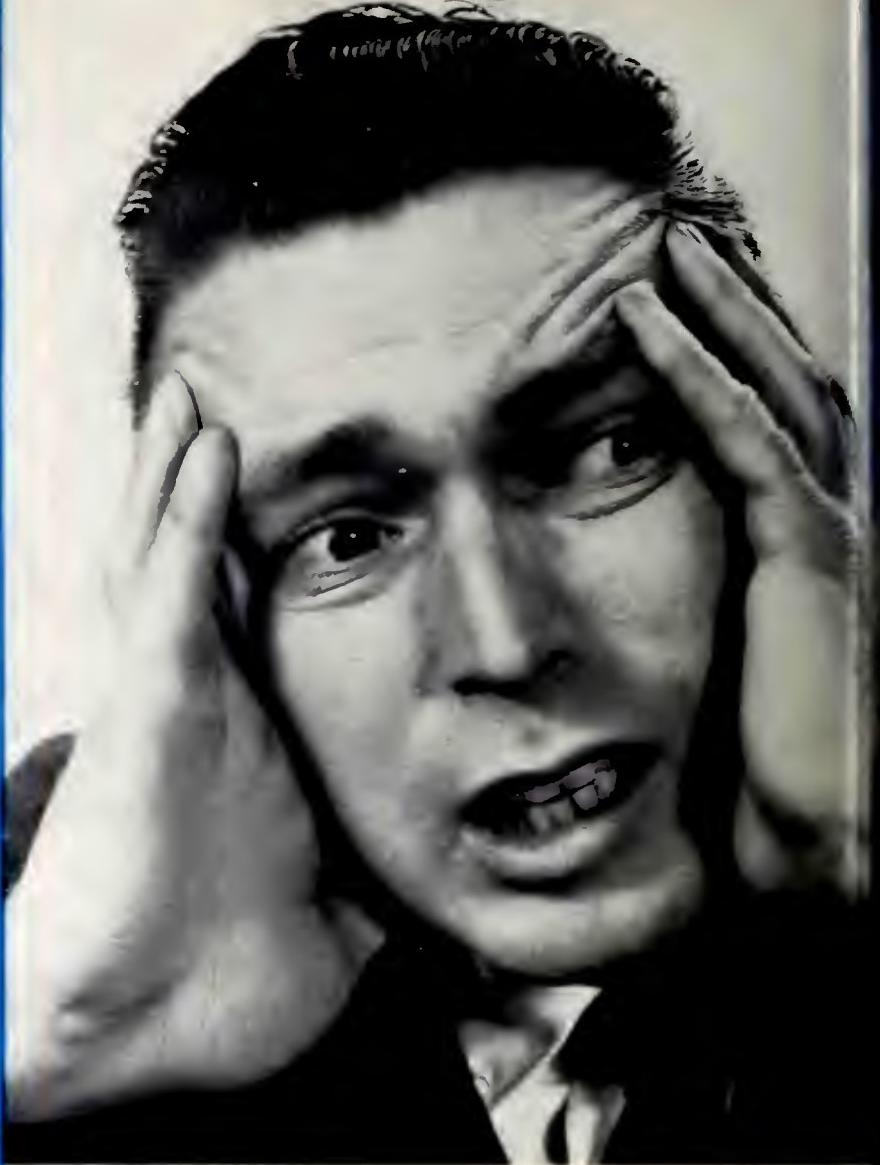
JAN.-FEB. '60  
HOOPER

National Rep:  
HEADLEY REED

MADISON  
WISCONSIN

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Mackerel  
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